

INTERNATIONAL

Official Journal of the
AMERICAN FEDERATION
OF MUSICIANS
of the United States & Canada

MUSICIAN

MAY 1980

Copyright Simplified for the Working Musician

So you're a professional musician who knows almost nothing about copyright, and you're a bit embarrassed and uneasy. Don't be. Some 95 percent of the attorneys in the U.S. and Canada know little more than you do about it. So few of them are ever called upon to handle a copyright case that many law schools don't even offer a course on the subject. A single course wouldn't be much help anyway, for copyright cases tend to be technical. Suits involving copyright disputes are usually handled by specialists.

Copyright can be that complex, and that's the bad news. That's all the bad news. The good news is that a working musician only has to understand a few basics in a portion of the dreaded copyright jungle. Don't be intimidated by the overall size and complexity of the subject. Most of it doesn't concern you at all. The great bulk of it — the tricky and messy parts — relates to composers and lyricists, music publishers and the many different kinds of music users. These users are radio and television stations and networks, nightclubs, film and TV and videodisk production companies, airlines, theatres, jukebox operators, concert halls, hotels, wired music systems such as Muzak, record companies, social and country clubs, stadia et cetera.

The minor fraction of the copyright law and system that touches a working musician isn't that complicated. You can understand the important fundamentals in one careful reading. Without becoming an expert, a bare-bones "survival" knowledge should keep you out of trouble.

Don't put it off. That could be a major mistake. Even though you're a wonderfully creative free spirit and an outstanding talent, you can't afford not to acquire and digest this information. You could get burned badly — in two ways. The bedrock of American copyright law and practice today is the U.S. Copyright Act of 1976, and violations of that statute can be costly. The minimum "statutory damages" for each infringement are \$250, and can go to \$10,000 — or more.

That's not all. The 1976 legislation, which updated and replaced the long obsolete 1909 statute, also provides that "any person who infringes a copyright willfully and for purposes of commercial advantage or private financial gain shall be fined not more than \$10,000 or imprisoned for not more than a year, or both." Only a few infringers are likely to face criminal prosecution, but why risk it?

You'll be encouraged to find that the copyright system isn't really mysterious, and is based on common sense, as are most of our fundamental legal principles. Zeroing in specifically on the copyright law itself, let's take it from the top.

WHAT IS COPYRIGHT?

Copyright is a property right. It recognizes the value of what lawyers call "intellectual property." The idea is simple and sound. What a man or woman creates with his/her head is worth something, and is just as valuable as something you'd make with your hands. A product of your mind — whether it be a song or a symphony, a book or a play, a poem or a magazine, etc. — is your property. No one else can use your property without your permission. In the copyright vocabulary, the word for that permission is license.

The 1976 U.S. statute — and the

By Walter Wager, an author and public affairs consultant whose substantial music industry experience includes more than six years of service as Director of Public Relations of the American Society of Composers, Authors and Publishers (ASCAP).

Canadian law, which may be revised before long — spell out what the copyright holder owns. Actually, a copyright is a bundle of several rights that the owner (lawyers sometimes prefer the grander term "proprietor") controls exclusively.

Other people or firms may be licensed by the owner to use or exploit these various rights, and 999 times out of 1,000 there's a license fee or royalty arrangement.

The rights are worth a lot, so hundreds of millions of dollars are paid for the licenses each year. Turning to a single part of the copyright community, President Leonard Feist of the National Music Publishers' Association recently estimated in his new book on "Popular Music Publishing in America" that the 1978 gross income of the U.S. music publishing business — which exists solely on copyright licensing income — ex-

ceeded \$600,000,000. Half of that went on to composers and lyricists. Some of that \$300,000,000 went directly to the writers from the three U.S. performing rights licensing organizations, whose 1978 income Feist computed at more than \$190,000,000. It probably exceeded \$200,000,000 in 1979.

Copyright goes back hundreds of years, and is in the law books of almost every country. It is a remarkably logical solution to a problem. If a nation wants to encourage people to write songs, books, etc., it has to find a way for them to earn a living from what they create. This income will permit them to concentrate on creating. By giving copyright owners certain exclusive rights in their creations, countries provide for a flow of license fees from the various users who pay for permission to exercise some of those rights. It is this income that supports writers and publishers and their families, and allows the creators to work at creating. Even with this system, only a small percentage of writers — musical or other — succeed in supporting themselves solely by writing. Without copyright, no one could afford to treat creating as anything more than an obsession or a hobby.

While interested in encouraging creators, governments have also been worried about protecting the public's access to these works. Copyright laws have been designed to limit the term of the exclusivity, which most statutes fix at the death of the creator plus fifty years. That half century is to provide some income protection for surviving spouse and children. After the copyright term (i.e. period) expires, the work is in the public domain. In non-legal language, anyone can then use it or any of the rights that were once exclusive — without paying a cent for any license or permission. It is not anyone's property anymore.

WHAT ARE THE EXCLUSIVE RIGHTS?

The 1976 U.S. law specifies five exclusive rights which the copyright owner may exercise or authorize others to exercise. These are the rights to:

(1) reproduce the copyrighted work in copies or phonorecords. This means printing or duplicating sheet music or folios, and making records, tapes, cassettes, etc.

(2) prepare derivative works based on the copyrighted work. That could be an opera based on a book, or an arrangement of a work already copyrighted.

(3) distribute phonorecords or copies of the copyrighted work to the public by sale or other transfer of ownership, or by rental, lease or lending.

(Continued on page thirty-two)

TEMPO-PCC: Investment in Your Future

With powerful anti-labor groups expected to spend more than one hundred million dollars this year in efforts to elect candidates hostile to unions, the jobs, wages and economic rights of every musician in every state are threatened. The danger is concrete and immediate, AFL-CIO experts in Washington report, for the primaries have already begun. The chips are down, and — whether you like it or not — some of them are yours.

The goals of the reactionary checkbook commandos are to roll back half a century of the AFM's hard won gains by lavishly funding conservatives running for both houses of Congress, politicians who'll legislate against Union members and who'll drastically reduce federal support for education and the arts. The big bucks brigade will also be pouring large sums into a drive to install an anti-labor

president in the White House. Confident that the current economic problems and uncertainties will provide a smokescreen for their attack on your standard of living and professional dignity, they've started their largest drive in years.

So it's AFM TEMPO-PCC time. TEMPO-PCC is the AFM political fund, a voluntary club that you can use to defend yourself against these raiders. The actual name behind the eight letters says it all.

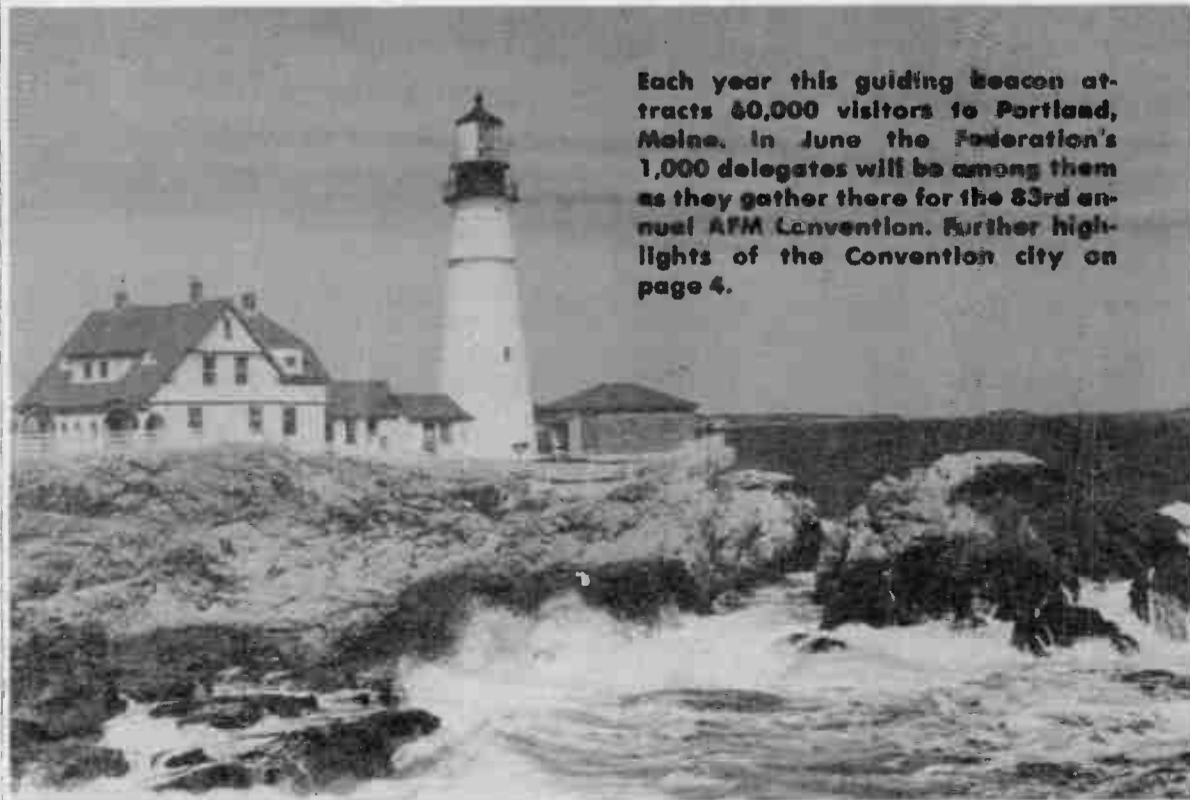
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Established as a separate fund or club because federal law prohibits Unions from using their general

funds for political activities, the TEMPO-PCC committees of Locals across the country are mobilizing for the 1980 House, Senate and presidential campaigns. (In 1979 thousands of concerned AFM members contributed \$37,486.53 to TEMPO-PCC.)

This crucial election year TEMPO-PCC will need a lot more to assist the campaigns of candidates who understand and respect the problems of the working musician. TEMPO-PCC does not support any political party, and does not advise anyone how to vote. "Candidates are helped on the basis of their records and positions on matters that directly affect AFM members," points out Presidential Assistant E. V. Lewis, who serves as National TEMPO-PCC Chairman. "Our objective is to support those who prepare, pass or repeal national

(Continued on page twenty-six)



Each year this guiding beacon attracts 60,000 visitors to Portland, Maine. In June the Federation's 1,000 delegates will be among them as they gather there for the 83rd annual AFM Convention. Further highlights of the Convention city on page 4.

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INTERNATIONAL MUSICIAN

Official Journal of the
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of Musicians
of the United States
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American Federation of Musicians of the United States and Canada, 1980

MAY 1980

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Vol. 78, No. 11

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The International Musician (ISSN No. 0020-8051) is published monthly at 1500 Broadway, New York, New York 10036, by the American Federation of Musicians of the United States and Canada. Phone: (212) 869-1330. Subscription price: Member 60 cents a year. Non-member \$6.00 (U.S.), Canada \$7.00, All Foreign \$8.00.

All material intended for publication should be directed to the International Musician, 1500 Broadway, New York, New York 10036. The International Musician assumes no responsibility for loss or damage to unsolicited articles, photographs or art. Readers who submit editorial materials should enclose a self-addressed return envelope with proper postage. Advertising Rates: Apply to J. Martin Emerson, Publisher, 1500 Broadway, New York, New York 10036.

This publication is available in Microform from University Microfilms International, 300 North Zeeb Road, Ann Arbor, Michigan 48106, and 18 Bedford Row, London, WC1R 4EJ, England. For complete information write directly to University Microfilms International.

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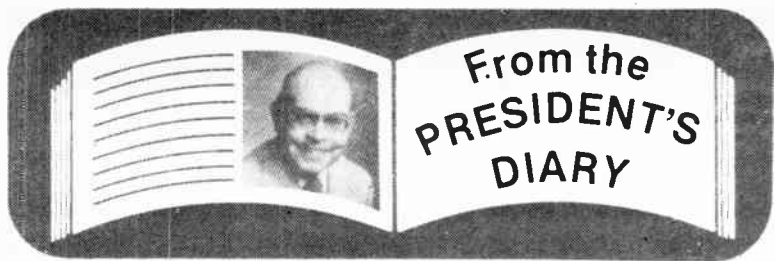


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From the PRESIDENT'S DIARY

There is a great deal of misunderstanding among our traveling members of the reasons why the Federation must urge that the C-1 contract be used for all traveling engagements. The problem has been aggravated by the actions of some booking agents who, on the basis of inaccurate advice, are openly encouraging traveling members to use other forms of contracts.

One of the principal problems encountered by the traveling member involves cancellation of engagements or failure to be paid for an engagement performed. Traditionally, the contract forms used by the American Federation of Musicians have required that matters of this type be arbitrated by the International Executive Board. There is a very good reason for this policy. The traveling musician is at a distinct disadvantage when a dispute with an establishment occurs because the establishment is located usually in an area that is a great distance away from the home base of the traveling band and the band is continually traveling in other parts of the country. If the bandleader was required to file a civil suit for collection of monies due or any breach of the contract, a local attorney in the area where the establishment is situated would have to be retained and suit would have to be filed in the civil courts in that jurisdiction. The attorney would naturally require a substantial retainer plus advance payment of court costs. When the case finally came to trial, the

musician would have to return to that jurisdiction to testify and prove his case. In the interim period, the musician could be required to return to the jurisdiction for depositions and the trial could be delayed by interrogatories, motions, etc., filed by the attorney for the establishment. Naturally, if the musician had to return to that jurisdiction for the trial, he would be forced to lose income from work that would have to be canceled and would have to pay the cost of traveling back to that area plus hotel, meals, etc.

The arbitration method used by the Federation eliminates all of these problems. In all cases, unless a hearing has been requested by either party, the entire matter is processed by mail. The musicians lose no income, pay no legal fees or court costs, and incur only the expense of having the papers notarized and postage. If either party requests a hearing, the hearing officer is appointed by me and I try to select a location for the hearing that is convenient to all parties.

Many of the booking agents who are attempting to discourage the use of the C-1 contract argue that the American Arbitration Association should be utilized for arbitrating the disputes instead of the International Executive Board. Here again, they fail to mention several key disadvantages with such a method. When an arbitration is conducted by the American Arbitration Association, the arbitrator must be paid not only his fee, but all expenses. I would estimate that the cost of arbitrating a case in most situations would vary

from \$750 to \$1,500, and I believe that this is a conservative estimate. These expenses would have to be borne by both parties, including the musicians, and, here again, the bandleader would be required to attend the hearing before an arbitrator, who may have no experience whatsoever in the entertainment business, deciding the issues. Many of the claims filed with the International Executive Board are for nominal amounts and the costs incurred by our member in processing the case through an outside arbitrator could exceed the amount claimed.

Based on the above facts, you can readily understand why arbitration of cases by the International Executive Board is the only feasible method for processing the claims and disputes involving traveling members.

There is also another aspect of the C-1 contract which you should bear in mind. The arbitration language contained in the contract was specifically drafted by our General Counsel in order to facilitate enforcement of the awards made by the International Executive Board in the courts, again at no cost whatsoever to the traveling musician. This is a radical departure from the past policy of the Federation of merely listing an establishment on the Defaulters' List and going no further.

I think that the entire matter can be summed up very briefly. The American Federation of Musicians is trying its best to improve the service that it provides to traveling musicians in the handling of claims. We have no other motive. Who else is interested in the welfare of the musician? Certainly not the club owner who wants to pay the band as little as possible, and certainly not the booking agent whose primary interest is his commissions. Think about it.

Victor W. Fuentealba

Representatives for Traveling Musicians Exchange Views with Federation Officers

For the first time in the history of the Federation, representatives of the tens of thousands of traveling members had an opportunity to meet with officers of the Federation to discuss the many problems facing the traveling musician. The meetings were held in Kansas City, Missouri, the most centralized location available. A subcommittee of the International Executive Board consisting of President Victor W. Fuentealba, Vice President from Canada J. Alan Wood and International Executive Board Member Bob Jones, presided over the discussions.

Invitations were extended to

fifteen traveling musicians from all parts of the United States and Canada, but because of conflicting schedules, only eight traveling members were able to attend. Also participating were International Representative Harold Divine, President of the host Local Ruel Joyce and President of Saint Louis Local 2-197, Lou Nauman, who requested the opportunity to appear as an observer.

The meetings began at 2:00 P.M. on Sunday, March 16, and concluded in the early afternoon on the following day. Each member of the committee was given an opportunity to express his or her opinions con-

cerning the problems encountered as a traveling musician and the entire committee discussed suggested solutions. Among the many topics covered were the processing of claims, booking agents, work dues, possible discounts for hotel rooms, health insurance and communication with the Locals.

The subcommittee of the International Executive Board presented a full report to the other members of the Board at its meetings on the weekend of April 18. Several recommendations may be introduced at the Convention in June which would aid the traveling member.



Representatives of the Federation's traveling members met with a subcommittee of AFM officers in Kansas City, Missouri, March 16-17. The meeting set a precedent in Federation history and served as a valuable forum for an exchange of views. Participating in the discussions were (left to right around the table) President of Kansas City Local 34-627 Ruel Joyce, Jimmy Knapp, Keith Hitchner, James Meece, International Representative Harold Divine, Lannie McFadden, International Executive Board Member Robert Jones (who is also Secretary of Portland, Oregon, Local 99), AFM President Victor W. Fuentealba, Vice President from Canada J. Alan Wood, Brian Childers, John Whittinghill, Renee Elia, Richard Lauenstein and President of Saint Louis Local 2-197 Louis C. Nauman, Jr. (Photo credit Harry Sackett)

AFM TEMPO-PCC HONOR ROLL

During 1979 the following Locals successfully collected amounts equalling 25 percent of their total respective memberships and will receive recognition at the 1980 AFM Convention. Each year constitutes a new period of effort and each year's activity will be the only basis for the award. Remember, AFM TEMPO-PCC is your concern.

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A Conventioneer's "How-to" Guide to Portland, Maine



Sometimes just finding your way around an unfamiliar place can take up all the time you have to spend there. In the April issue, Gloria McCullough, President of Local 364 in Portland, Maine, provided *International Musician* readers with some of the "whats and wheres" of the 1980 Convention site. This month, *IM* is offering a little "how-to" guide for our delegates, who will be gathering soon in this lovely New England city.

Fortunately, Portland is one of the most accessible cities in all of New England, with interstate highway connections, daily ferry service between Portland and Yarmouth, Nova Scotia, and the city's International Jetport, which has direct air connections to major U.S. cities, Canada and Bermuda. In fact, next to Hartford and Boston, Portland has more scheduled air connections than any other city in New England.

Once in town, conventioneers will find that the Civic Center, the Holiday Inn Downtown, and all the other hotels in which our delegates will stay, are centrally located in the heart of the city. Parking facilities are ample and convenient.

Although it has grown to be a modern, well-organized urban area, Portland remains a clean, uncrowded community. Rich in scenic landscapes, Portland has much to offer the unhurried traveler. For example, the Portland light head, set high on the rugged Maine shoreline, is an ideal spot for a summer afternoon's reverie.

Perhaps most important, Portland's diverse and vital cultural life makes it an appropriate setting for a musicians' Convention. Natives of the area have proved to be consistent patrons of live entertainment.



The Portland Museum of Art (in the McLellan-Sweat Mansion) is one of Maine's oldest museums. Its neighbor (at right) is the Portland School of Art, which houses within its classical Greek structure a collection of Winslow Homer works.



Pictured above: The childhood home of poet Henry Wadsworth Longfellow. Guided tours of the house are conducted Mondays through Fridays. Below: The residence they call the Wedding Cake House is an attempt to simulate the cathedral in Milan, Italy. The house is in Kennebunk, a pleasant drive from Portland.

A photo of Portland by J. Martin Emerson



The Victoria Mansion contains breathtaking wood-carved walls, marble floors and fixtures, and some of America's most exquisite samples of Victorian-era furniture.



The Holiday Inn Downtown, the main hotel for the Convention, is located just down Spring Street from the Civic Center. Parking facilities, like the one pictured at right, are plentiful and conveniently situated throughout the "Intown" area.



Luncheon and Fashion Show for Delegates, Guests

Plans are now being made for a luncheon and a fashion show to be held especially for the guests and spouses of our AFM Convention delegates. The luncheon is tentatively scheduled for Monday, June 16, at noon, and further information will be available upon the delegates' arrival in Portland. Contact the office of Local 364 for details.

On the bandstand for your enjoyment . . .



The Katahdin Mountaineers, one of New England's fine "downeast" bands, has a long chapter in Maine's rich musical history. The Mountaineers are (back row, left to right) Len Mathieu, Danny Patt, Don Doane, Sr., and Al Doane. Kneeling are Deake Hamilton and Don Doane, Jr. Pictured at center is vibes player Al Reali, who leads his own outstanding orchestra.



Don Doane's popular "Big Band": Don Doane, Jr., Terry White, Phil Thibideau, Phil Rich, Ken Gaspar, Willie Johnson, Gloria McCullough, Joe Laflamme, Ralph Norris, Ed Agopian, Bob Harris, Paul Jensen, Gil Donatelli, Al Doane, Marv Seader.

BETWEEN You & MARTY E. MERSON



It warms the cockles of an Editor's heart to receive letters which defend and approve the product he is producing — in this case, the *International Musician*.

The letter-producing incident, reported in the March issue, involved an outspoken delegate at a recent conference who stated flat out that our official journal stinks, an opinion he has a democratic right to express.

Well, we were the recipient of quite a few letters which were highly complimentary of the paper. Practically all of them expressed the opinion that the *International Musician* should be used for the primary purpose of informing the membership of Federation activities and matters of official business.

Several letters also commented upon other facets of the Union and the music business in general. In fact, they gave us the idea that we should devote some space each month for letters to the Editor. So, starting in this issue, we are inaugurating still another feature department under our "New Look Program," titled "Feedback," which will permit members to voice their written opinions for all to see.

The rules go like this: Say what you want — pro or con — but keep your letters within the bounds of good taste and of reasonable length. And, please, no politics!

As we approach the Eighty-third Annual Convention to be held in Portland, Maine, June 16-19, it is apparent, from the number and content of the recommendations and resolutions appearing in this month's *International Musician*, the 950-plus delegates will have their work cut out for them.

It is almost preordained that the major topic confronting the Convention will be ways and means to keep

the Federation afloat in the rough fiscal sea it has been struggling with the past several years.

Last year's Convention passed a \$2.00 per capita dues increase which did not become effective, however, until this past January 1st. The first quarter produced an increase in income over expenses as a result, but the black figure, although nice to look at, looms ephemeral when monthly dues to the AFL-CIO of \$43,795 are recalled. (We are currently in exonerated status with the AFL-CIO and will not start paying dues again until July.)

Despite the fact we were \$97,000 over the projected budget for the first three months of 1980, we should not be lured into a false sense of security, particularly when, as of March 31st, we had but \$2,217 in the Federation's checking account, a paltry sum for the largest entertainment union in the world. And next month we'll be looking at approximately \$450,000 in Convention expenses. This means that even tapping all of the \$400,000 in Canadian CD's (certificates of deposit), we'll still have to borrow between \$100,000 and \$150,000, since the rate of exchange between Canadian and U.S. funds will reduce the \$400,000 by \$60,000.

To further add to the A. F. of M. financial horror story, we are reminded that there is still \$600,000 due the Chemical Bank of New York City from last year, which has been growing substantially thanks to ever-spiraling interest rates that hit 20 1/4 percent last month. (Interest rates were at 12 percent when the funds were borrowed during the months of January and June, 1979.)

Is it any wonder that next month's Convention will find itself between a rock and a hard place?

One of the delegates who'll be joining the hundreds of others in

making important decisions at the Portland (Maine) Convention in June will be John A. Cutrone, who will be representing Local 52, Norwalk, Connecticut. If experience will help, then delegate Cutrone will be well attended, for he has an ample store of this invaluable commodity. You see, he has been a professional musician for fifty-five years and can't remember wanting to be anything else, although he was a music teacher, stationery and music supply store operator and restaurateur along the way.

But what really makes John A. Cutrone a singularly conspicuous delegate at this year's Convention is the fact he is the dad of Nick Cutrone, who most people know and admire through his Music Performance Trust Funds duties, and because he is a remarkably young eighty-one years of age, which should get him the "Senior Delegate Award" — if there was one. (I met John Cutrone for the first time last summer and could not believe his age. Look him up, delegates, and see for yourself.

In the December 1979, issue, full of Christmas spirit and with much love for my fellow man and woman, I closed this column with the words from the song, "Let There Be Peace on Earth." Eddie Truman, an old friend, musician, composer, "song-hound" and union official who used to toil for Los Angeles Local 47, called my attention to the omission of credits. "The Peace Song," as it is often called, was written by Sy Miller and Jill Jackson Broome who assigned it to Jan-Lee Music (ASCAP).

For those who love the song as much as I do, the music is published in the Religious Science Church hymnal-by permission, with a vocal chorus and quartet arrangement available from the publisher in Beverly Hills, California.

Speaking of songs, it is interesting to peruse the many Local papers which reach my desk each month. However, I was extremely surprised and disappointed recently to read one journal which advised members with good song ideas to get a free copy of "How to Get Your Song

(Continued on page twenty-six)

The Lea Act: Musicians Need To Fight Back

Some thirty-four years ago, a Congressman named Lea sponsored a bill to be added to the already long and complex Federal Communications Act. This addition, often called the "Anti-Petrillo" law, in reference to its obvious attempt to censure then-AFM President James C. Petrillo, is more commonly called the Lea Act, after its congressional sponsor.

By prohibiting musicians' efforts to collectively bargain without the express consent of broadcasters, the Lea Act, quite simply, changed the course of the American broadcast industry. No other professional organization in the country has such a limitation imposed upon its constituents' rights. Musicians can only regard the Lea Act as an unmitigated affront to the integrity of their profession. But the Lea Act has been more than just insulting to musicians. A segment of the music industry that once employed thousands of musicians on a regular basis now employs a number too nominal to allow serious consideration of radio as a source of potential employment for professional musicians.

It is no mere coincidence that the Lea Act finds its staunchest supporters in the broadcast industry, which sells advertising time on the basis of its programming. Most radio programming consists almost entirely of recorded music, for

which the stations pays musicians absolutely nothing. (The broadcast industry is fighting to block the passage of performance rights legislation with equal fervor.) Radio stations are protecting what is obviously a very good deal for them — but not for musicians, who either seek employment through live performances or make their livings in recording studios — or both.

The Federal Communications Commission, which was established in 1934 under provisions of the Communications Act, has gone on record as being in favor of the Lea Act (April, 1980, *International Musician*). According to FCC General Counsel Robert R. Bruce, the Lea Act has not proven to be of any assistance to broadcasters in their struggle to avoid "force, intimidation or duress" from musicians bargaining for work. This is because, he says, there is no evidence that musicians have tried to use "force, intimidation or duress," even once during the entire time the legislation has been in existence. Nevertheless, the FCC would like to keep the Lea Act on the books — just in case musicians try again what they never tried before.

Unfortunately for musicians, this questionable logic has all the clout the Federal Communications Commission's formidable influence can give it. As faulty as the

broadcasters' reasoning may be on this issue, they have the organization, the credibility, the money and the vested interest to see this thing through.

But musicians can fight back, by showing solidarity and determination to the legislators who have the power to vote for repeal of this law. One letter may not seem like much, but one letter multiplied by the thousands of professional musicians affected by the Lea Act can show Washington a constituency to be reckoned with, a constituency that is aware of its rights, and indignant that those rights are being abridged.

So write now. Address your letters calling for repeal of the Lea Act to:

Ernest F. Hollings
Chairman
Senate Subcommittee on
Communications
U.S. Senate
Washington, D.C. 20510

Lionel Van Deerlin
Chairman
House Subcommittee on
Communications
U.S. House of Representatives
Washington, D.C. 20515

This cause can also be aided by making a contribution of \$1.00 or more to the National Committee for Repeal of the Lea Act, 1562 Kanawha Boulevard, East, Charleston, West Virginia 25311.

AFM TEMPO - PCC STATEMENT OF ASSETS, LIABILITIES AND FUND BALANCE MARCH 31, 1980

| ASSETS | |
|--|---------------------|
| Cash in Banks: | |
| The New York Bank for Savings | \$ 35,234.81 |
| The New York Bank for Savings—Special Term Savings Account | 115,346.37 |
| Chemical Bank | 3,238.91 |
| TOTAL ASSETS | \$153,820.09 |

| LIABILITIES | |
|---|---------------------|
| None | |
| FUND BALANCE | |
| Fund Balance—January 1, 1980 | \$148,603.72 |
| Increase in Fund Balance— March 31, 1980 | 5,216.37 |
| TOTAL FUND BALANCE—March 31, 1980 | \$153,820.09 |

STATEMENT OF RECEIPTS AND DISBURSEMENTS MARCH 31, 1980

| RECEIPTS | |
|--|---------------------|
| Total Funds Received to December 31, 1979 | \$456,228.58 |
| Receipts—January 1-March 31, 1980: | |
| Donations by Members of Locals | \$ 14,014.83 |
| Interest Income | 2,652.61 |
| Total Receipts—January 1-March 31, 1980 | 16,667.44 |
| TOTAL RECEIPTS THROUGH MARCH 31, 1980 | \$472,896.02 |

| DISBURSEMENTS | |
|--|---------------------|
| Total Disbursements as of December 31, 1979 | \$307,624.86 |
| Disbursements—January 1-March 31, 1980: | |
| Political Contributions | \$1,000.00 |
| Federal Income Taxes | 4,497.00 |
| Printing and Publicity Supplies | 2,960.42 |
| Convention Expenses | 2,602.50 |
| Postage | 391.15 |
| Total Disbursements—January 1- March 31, 1980 | 11,451.07 |
| TOTAL DISBURSEMENTS TO MARCH 31, 1980 | \$319,075.93 |
| CASH IN BANKS—MARCH 31, 1980 | \$153,820.09 |

A GUIDE TO CORPORATE GIVING

A New Reference Book Details the Arts Support Policies of America's Leading Corporations

Who is giving what to whom in the arts? Corporate giving is usually cloaked in anonymity and confidentiality. Now, for the first time, 359 of America's leading corporations make public their arts-giving policies and practices in "A Guide to Corporate Giving in the Arts." Published by the American Council for the Arts, the 402-page reference book, which sells for \$12.50, represents an important breakthrough for corporate and arts institution executives alike.

Corporate giving to the arts is an important and growing business endeavor. It is also an endeavor fraught with a great many unknowns, both for the corporations themselves as they formulate their own guidelines to arts funding and for the increasing numbers of arts institutions, large and small, which must look to corporate gifts to cover significant portions of their budgets.

Nancy Hanks, former chairman of the National Endowment for the Arts, says in an introduction to the book, "Many corporations today are concerned about 'corporate citizenship' and the dimensions of the corporation's social responsibility. A stimulating climate currently exists for corporations to redefine corporate goals. 'A Guide to Corporate Giving in the Arts' is therefore an especially timely and useful publication. This book will stimulate thinking about the arts.

"The business community," she added, "has over the last decade, become convinced of the importance of the arts to the nation's interests, and therefore to corporate interests. Simultaneously, it has become increasingly clear that the arts need both financial support and leadership from business."

Goldwin A. McLellan, president of the Business Committee for the Arts, commented in the book, "Perhaps the most striking aspect

of the growth of business patronage (for the arts) has been its swift and steady rise. . . . It is clear now that the commitment of business to the arts has been steadfast. Each year the number of alliances between corporations and arts organizations in cities and towns throughout the country has grown significantly."

Mr. McLellan added that until now many corporations invariably insisted on anonymity in responding to surveys about their contributions to the arts.

"For many corporations, support of the arts was a relatively recent concern and they were often unsure about their choice of arts support programs and about the response to that support among their shareholders, those in other art disciplines, and the general public. . . . The disclosures in this book, therefore, represent a significant growth of confidence and sophistication about the arts on the part of many corporate patrons," he noted. It is also a "declaration that they are open to requests for aid from artists and arts organizations whose activities and projects fall within their guidelines."

The book, edited by Susan Wagner, details total contributions for the arts, activities eligible for support, priorities and restrictions, geographic giving area, factors affecting giving, and future plans. It is available, paperbound, from the American Council for the Arts, 570 Seventh Avenue, New York, New York 10018. The price of \$12.50 (prepaid) includes postage.

HOLIDAY CLOSING

The offices of the American Federation of Musicians will be closed on Monday, May 26, in observance of Memorial Day.

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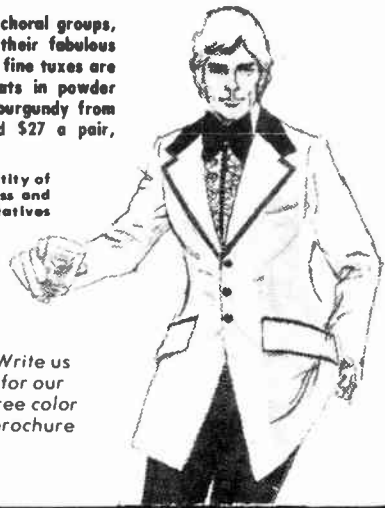
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Taps: The Song of the Universal Soldier

A Memorial Day Perspective on an American Musical Tradition

As the sweet melancholy of Taps sounded across the Virginia fields in the days of the Civil War, the soldiers of the Union army sang dolefully along with their bugler: "Go to sleep, peaceful sleep, May the soldier or sailor God keep, On the land or the deep, Safe in sleep."

The night air was filled with poignant resignation. Although fatigued, hurting and war weary, the soldier laid his world of burdens aside and rested, "safe in sleep." "Taps is the Army's most beautiful bugle call," wrote Bruce Catton in *This Hallowed Ground*. "Played slowly and softly, it has a plaintive, tender and touching character. It rolls down the curtain on the soldier's day and upon the soldier's life."

The use of Taps as a funeral dirge was initially a gesture of pure poetry. It signifies a welcome rest for one who had, perhaps, seen too much of suffering and needed desperately the release of sleep. Played with a three-gun salute over a soldier's grave, Taps tempered the sadness of the loss with the assurance that the one who had passed away was resting peacefully at last.

But too often, Taps has been identified only with funerals. That, it seems, was not the original purpose of the call, according to retired Colonel Eugene C. Jacobs of

Vero Beach, Florida, who recently published his findings on this classic piece of musical Americana.

In July of 1862, the Union's Army of the Potomac camped at Harrison's Landing on the James River in Virginia. The troops were finally to rest after seven days of intense battle. Colonel Daniel Butterfield lay wounded in his tent.

"He had been," writes Jacobs in *Military Medicine Magazine*, "a great exponent of the bugle call,

BY KATHLEEN GREEN

being able to blow all calls, and to teach his buglers just how each call should sound. He took great pride in the fine discipline of his men, and the superior control he had of their activities through the medium of the bugle, in camps, on marches, in battle, and even in the black of night."

On this July afternoon, the men of the Army of the Potomac were especially dispirited. In the previous days' battle, Confederate General Robert E. Lee had tried to force back Union General George B. McClellan's troops by rushing Malvern Hill on the banks of the James River. The losses on both sides had been devastating. General McClellan requested back-up but was advised by President Lincoln that "reinforcement was impossible." McClellan and his men were "to wait, to rest and to repair."

While recovering from his wounds, Colonel Butterfield began to form a new bugle call in his mind. He quickly jotted down some notes, then summoned in the brigade bugler, Oliver W. Norton. The colonel whistled the notes to Norton and asked the bugler to sound the call for him.

"This was done," Norton related in the *Cavalry Journal* in 1918, "not quite to his satisfaction at first, but after repeated trials, changing the time of some of the notes which were scribbled on the back of an envelope, the call was finally arranged to suit (Colonel Butterfield)."

The colonel then ordered that this new call should replace the old Tattoo or Extinguish Lights call, effective that night. Oliver W. Norton sounded the new Taps for the first time as ordered on the evening of July 4, 1862.

"The next day buglers from nearby brigades came over to the camp of Butterfield's brigade to ask the meaning of this new call," Norton later recounted. "They liked it, and copying the music returned to their

camp, but it was not until some time later, when generals of other commands had heard its melodious notes, that orders were issued, or permission given, to substitute it throughout the Army of the Potomac for the time-honored call which came down from West Point."

The "time-honored call" of which Norton spoke did not seem, according to Colonel Butterfield, "as smooth, melodious and musical as it should; it was too formal." Often, the soldiers would sing along with the regulation call:

"Come on soldiers don't lag behind,

If you do surely you will get a five dollar blind,
With blinds went confinement,
And plenty of work to do,
A sentry with rifle behind you;
All who came this call to attend,
Were reported as present and were wise in the end;
Tattoo, Tattoo, answer and to bed with you."

This call, said Norton, was "not appropriate to the order which it conveyed. (Butterfield) wanted a call which in its music should have some suggestion of putting out the lights and lying down to rest in the silence of the camp..." Most of all, the colonel wanted a call to bed that comforted and consoled the beleaguered soldier. Even Colonel Butterfield could not have known how well he accomplished this task. A proud and dedicated military man (he was later elevated to the rank of major general), Butterfield had never had formal musical training, yet he composed dozens of melodies for military use. Among those compositions was an American standard, Taps.

After the Civil War, Butterfield, who had been awarded the Congressional Medal of Honor for the gallantry in those Seven Days battles, returned to civilian life in New York. He died in 1901 and was buried in the cemetery at West Point with full military honors. As was the custom since 1874, Butterfield's Taps were sounded over his grave, but few besides his wife knew that he was the composer.

"There is something singularly beautiful and appropriate in the music of this wonderful call," declared Butterfield's ever-loyal and admiring bugler, Oliver W. Norton. "Its strains are melancholy, yet full of rest and peace. Its echoes linger in the heart long after its tones have ceased to vibrate in the air. Like Handel's 'Largo,' it is immortal."

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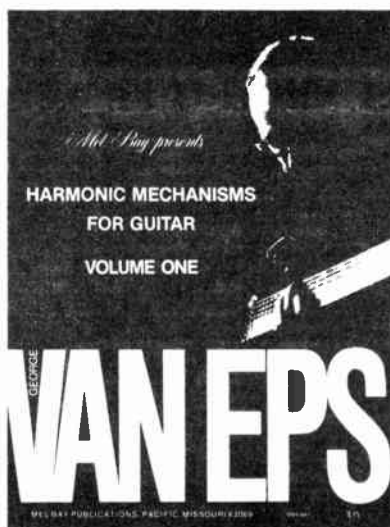
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AFM MEMBER DISCOUNTS ON HERTZ CARS

As a service to its members, the AFM and Hertz Corporation have an agreement which offers discounts and services on Hertz car rentals.

Details of the agreement were published in the November, 1979, issue of the *International Musician*.

For more information contact Steve Puchalsky, Sales Representative, The Hertz Corporation, Rent A Car Division, 485 Lexington Avenue, New York, New York 10017. Telephone: (212) 661-7880.

FEEDBACK

Feedback is designed to provide an open forum for music industry professionals. These letters do not necessarily reflect the beliefs or policies of the American Federation of Musicians or the International Musician, and may be followed by a brief response to clarify union stance. The International Musician reserves the right to edit all letters accepted for this column.

The March, 1980, issue of the *International Musician* made me a little upset—especially when I read the "Between You and M.E.," column, and the caustic remarks made by a delegate at a Conference saying that the *International Musician* "stinks."

I've been a member of the A. F. of M. since 1951, and the present *International Musician* is the best it's ever been—and the most informative it's ever been and that, I feel, is the primary purpose of the journal. Musicians are probably the best at spreading rumors (or gossip) and the journal certainly puts a stop to that.

I don't care what other music magazine is read. There isn't any article that has more warmth, understanding or is just plain enjoyable reading than the "Spotlight on Butch Miles" by Burt Korall. He's great. You're great. Keep up the good work.

Bill Jaeckel,
Local 661-708, Atlantic City,
New Jersey

I've just read my issue of the *International Musician* from cover to cover. This is a normal part of my monthly reading. In the column, "Between You and M.E.," you mentioned the purpose of this fine publication. I agree wholeheartedly and will add that since the election of the current AFM administration this paper has certainly reached great heights. The fellow who likes *Downbeat* should be prepared to pay a lot more than 60 cents yearly.

Noting the items referring to the

A. F. of M.'s financial position, I am glad to read the suggestion regarding the proposed fees for booking agents. I've always been opposed to the "nearly free" ride they've been enjoying all these years.

In closing, let me say that I've always enjoyed the many benefits and various social associations with fellow members.

George M. (Jack) Frost,
Local 770, Hagerstown, Maryland

I am a life member of Local 66 in Rochester, New York. I have played jazz piano for approximately forty years and am now studying trombone, an instrument I've always wanted to learn, at the Hochstein Music School.

I am not in the habit of writing letters to newspapers, expressing opinions of any sort. But the column, "Between You and Marty Emerson," in the March issue has enraged me.

With regard to the member at a recent Conference who said re: the *International Musician*, "It stinks," you say there are members who feel *IM* should be like (Heaven forbid) *Downbeat* or *Guitar Player*.

It has always been my opinion that the *International Musician* is a business information periodical for the membership, not an entertainment magazine. Union information has to be given for the good of the membership. Obviously, this member doesn't understand what a "house organ" is intended for. I agree with you. Don't change the format a bit. The information put forth in it is vital and necessary

to keep up with the changes in the music business.

In paragraph nine you state: "In the race to gain the affection of the 'new wave rockers,' we are inclined to overlook those who built the A. F. of M." My next question: Who the hell cares about new wave rockers or any other kind of rocker? Rock music is responsible for the death of eleven people (Cincinnati). It has become a hazard to the health of other human beings and should be banned or outlawed. Now you and the rock members will label me real weird and probably threaten to come up here and hit me in the chops—but something has to give somewhere with rock music.

There are many documented cases of dance, swing and jazz musicians who are completely disgusted with the music scene today (due to rock) and have gone into full-time jobs in business. Rock has done this, make no mistake about it.

I don't think that the *International Musician* is intended to compete with "music magazines." Why should it? It is a business periodical, like any other corporate organ.

So keep *IM* as it is. You and the Federation do a wonderful job with it—in spite of tight budgets and rising costs. Most members appreciate the fact that it costs them very little, but a lot are too stupid to see that.

Keep up the good work!
Frank W. "Pops" Gillespie,
Local 66, Rochester, New York

Just an idea or suggestion on our Convention in Portland.

Since many of us will be housed several miles from the Convention Center and most of us bring our wives (and in the interest of not wanting to pass them going in opposite directions midway between the Convention Center and our respective motels), I offer this idea.

(Continued on page twenty-six)

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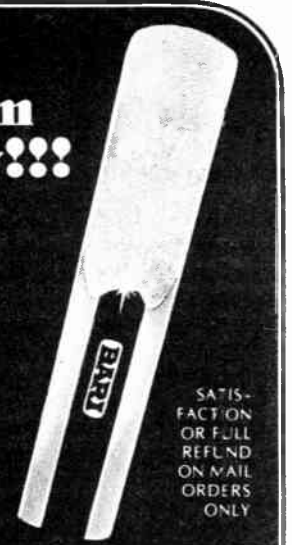
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BRIGHT IDEAS FROM OUR LOCALS

The following is submitted by Local officers who have constructive suggestions they wish to share with other AFM affiliates. As a clearinghouse for these ideas, this column welcomes all innovative contributions pertaining to union affairs.

Fred A. Plummer, Business Agent and Public Relations Representative for Local 228 in Kalamazoo, Michigan, offers this suggestion for AFM Locals: "As a Union in the 'right-to-work' era, there are many things we cannot do. But we can give Union players and bands SERVICE to help them stay in business. We can save them time and money."

How? Plummer's answer is an orientation folder, containing information that will make a touring musician's road a little less tedious to travel, and a lot less costly. For example, the folder includes lists of moderately priced hotels and the facilities they offer, restaurants that feature low costs, special menus (health foods, etc.) and/or twenty-four hour service. Also listed are reliable shops for instrument repair. For those seeking further engagements in the area, the folder provides the names and addresses of bookers, both out-of-state and local, who handle clubs in the Kalamazoo jurisdiction, and a comprehensive list of the area's

clubs that book live music acts.

The folder, which resulted from Plummer's exhaustive personal interviews with traveling musicians, has proved to be a rousing success since its inception two years ago. Plummer, who still speaks with as many visiting AFM members as possible, says that the musicians frequently express the wish that such an information source were available to them in every town they played.

Plummer adds that although the Local is pleased with this concept as it stands, the folder is constantly being updated and improved to meet the diverse needs of traveling musicians.

The AFM is now partially underwriting the cost of producing some of these folders, so that they may be placed before each of the delegates at the upcoming Convention in Portland, Maine. Other Locals may wish to use this folder as a guideline in developing a similar service.

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**POP & JAZZ
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TORME

Mel Torme gave three dynamite concerts, on consecutive evenings late in March, at New York's Carnegie Hall. Presented alone and with assorted guests, who also performed admirably on their own, the singer offered telling proof of his capacity for creativity in a variety

BY BURT KORALL

of contexts. As the series' central figure, he developed an atmosphere in which he and the other artists felt both comfortable and motivated to dig deep and give of themselves. And he sang unusually well, convincing more than a few people that he is the best of his genre. Unlike some of his singing contemporaries, Mel seems to improve with age. The Torme programs also showcased Gerry Mulligan and Carmen McRae, Teddy Wilson, Ruby Braff, George Shearing and Bill Evans, Woody Herman, Anita O'Day and Zoot Sims. Capacity or near capacity crowds attended the presentations. That so many people came is indicative of Torme's drawing power and the fact that each concert had the elements which make for good chemistry. George Wein and his colleagues are to be commended for putting together another excellent set of musical evenings.

POP NOTES

Frank Sinatra, who has an interesting album out, titled "Trilogy" (Reprise 3 FS 2300), his first "new" set in seven years, is to be the subject of a film biography. "The Frank Sinatra Story" will trace his life from its beginning in Hoboken, New Jersey, to the year 1954, when he won the Academy Award for his portrayal of Maggio in "From Here to Eternity." Reported to be a \$10,000,000 project, it will be produced by Renee Valente and written by John Gay. . . . In a recent interview, Sarah Vaughan spoke of some of the things she would like to do. On her list is a concert with Ella Fitzgerald and Carmen McRae and the eighty-six-piece Hollywood-based organization called The Orchestra. She also wants "to get together with Chet Atkins," the multi-faceted guitarist most widely known in country music. . . . Peter Gordon, a former French horn player with the Boston Symphony Orchestra and well-known New York studio musician, has formed a new group, French Toast. Other members of the group are Mike Lawrence (flugelhorn), Jerry Dodgion (reeds), Michael Camilo (keyboards), Anthony Jackson (bass guitarist), Brian Brake (drums) and Gordon Gottlieb (percussion). . . . Bassist-singer Jack Bruce brought an interesting quartet into New York's Bottom Line, including Billy Cobham (drums), David Sancious (guitar and synthesizer) and Clem Clempson (guitar). . . . Singer-pianist Bob Bellows, who recently returned from South America, is working Monday nights at Cricket's in Chicago.

JAZZ NOTES

Recommended: "The Golden Age of Jazz," a book containing "on location portraits, in words and pictures, of more than 200 outstanding musicians from the '30s through the '40s." The creation of

one-time jazz journalist and photographer William P. Gottlieb this Simon and Schuster offering (\$7.95) combines warm, informing, essentially accurate text with revealing pictures of leading jazz people of the period. The photos are this tome's prime source of appeal. They have an inside, illuminating quality that Herman Leonard's work also had in the 1940s. I'm partial to the shots of Lester Young, the early modernists (Allen Eager, Diz, Monk) and Ellington and his men. Gottlieb's action portrait of Ray Bauduc with the Basie Band at the Howard Theatre in Washington is memorable. And there's a picture of the great drummer Dave Tough that says more about him than words can. This book's a bargain for all who desire a brief but telling glimpse of a great period for jazz. . . . Robert Thomas, Jr., is the most recent addition to Weather Report. He plays congas and small cymbals. . . . Former Woody Herman trumpeter and arranger Tony Klatka recently was named top trumpeter in a poll conducted in Texas by the Dallas-based *Texas Jazz Magazine*. . . . Pianist and world-renowned festival producer George Wein was appointed an officer in the Order of Arts and Letters by France. Wein received this honor for reaffirming Franco-American friendship, via his work in the arts. . . . An all-star Lionel Hampton big band performed at the New Orleans Jazz and Heritage Festival last month. . . . From Nashville comes news of the Jerry Tachoir Quartet. Featuring the leader on vibraphone, Marlene Tachoir (piano), Craig Nelson (bass) and Terry Waddell (drums), the group has taken residence in the Reflections Room of the new Radisson Plaza Hotel. It plays contemporary jazz.

MORE ABOUT JAZZ

Stacy Rowles, daughter of the famed pianist Jimmie Rowles, played trumpet and flugelhorn with the Women's All-Stars and the all-female Janofsky-Patterson Big Band during the Women's Jazz Festival in Kansas City in March. . . . Barry Harris, the pianist and composer, was the central focus of two performances at New York's Symphony Space, April 5. He was heard with a seventy-five-piece ensemble, voices, dancers and guest soloists. Among the latter were Dave Baker, Art Davis, Clifford Jordan, Tommy Turrentine and Harold Vick. . . . Currently at the Lighthouse, Hermosa Beach, California: saxophonist Chico Freeman, with Jay Hoggard (vibes), Buster Williams (bass) and Billy Hart (drums). . . . Dunfey's Hyannis Resort will be the site of the Cape Cod Jazz Festival, Memorial Day weekend. In the talent lineup are the Buddy Rich Band featuring Steve Marcus, the Dick Johnson Band with Alan Dawson. Doc Cheatham, Vic Dickenson, the Bobby Hackett Memorial Band, the Earl Hines Quartet, the Widespread Depression Orchestra, Marie Marcus and her Dixieland Band, among others. . . . The Paul Page Big Band has been concertizing in Honolulu. . . . Singer-lyricist Jon Hendricks has his family in the act these nights. Recently at Sweet Basil in New York, he appeared with wife Judith, daughter Michelle, and honorary son Bobby McFerrin. Backing the Hendricks family unit were Al

Harewood (drums), Richard Wyands (piano), and Lisle Atkinson (bass). . . . The CETA (Comprehensive Employment and Training Act) Big Band and Afro-Latin Band performed at the dedication of the Frances Perkins Building in the nation's capital on April 10. Both bands were put together by Jazzmobile, Inc., in New York City.

OUT OF THE COUNTRY

Composer-conductor Russ Garcia told *Los Angeles Times* commentator Leonard Feather that he now lives in New Zealand. "But I've had a lot of calls to work all over the place," Garcia added. "So I spend seven or eight months a year traveling." . . . The Woody Shaw Quintet performed in Mexico in March. . . . Trombonist Al Grey and tenor saxophonist Jimmy Forrest recently toured Great Britain for three weeks. . . . Slated for up-

Clifford Jordan, Marcus Fiorello and the Jimmy Owens Quartet.

MOSTLY ON CAMPUS

The Berklee College of Music's Concert Jazz Orchestra, under the direction of Herb Pomeroy, traced the history of Boston's jazz tradition during "The Jazz Beat in Boston," a special concert presented at the Berklee Performance Center, May 3. The event helps to mark the city's 350th birthday. . . . The Quinnipiac College Intercollegiate Jazz Festival, held last month in Hamden, Connecticut, honored Eubie Blake. . . . On April 12, Kai Winding and Curtis Fuller, with their group, *Giant Bones '80*, played at Pace University's downtown Manhattan campus. It was the group's first date in New York City. . . . Daryl Hall and John Oates are giving concerts in high schools in twenty major cities across the country. The rock duo's high school



The Western Regional Federation of Jazz, a twelve-state coalition of jazz societies, was formed during a one-day conference, held February 24 at the Desert Inn Hotel in Las Vegas, Nevada. Elected to the interim Board of Directors are (left to right) jazz trombonist Benny Powell, Dallas (Texas) Jazz Society President Duane Martin, Las Vegas (Nevada) Jazz Society President and Board Chairman Monk Montgomery, Fantasy Records executive Orrin Keepnews and CETA Administrator Leo Johnson. The newly formed organization will address itself to seeking out funding for jazz programs and the promotion and preservation of jazz.

coming festivals in Britain: the Pat Metheny group, Steve Kuhn and Sheila Jordan — with Harvey Swartz and Bob Moses — and Buddy Tate (the Bracknell Jazz Festival, July 4-6); Dizzy Gillespie, the Brecker Brothers, Herbie Hancock, Fats Domino, Pharoah Sanders, Gato Barbieri, B.B. King, Muddy Waters, Freddie Hubbard and Carmen McRae (London's Capital Radio Jazz Festival at Alexandra Palace, July 11-13). . . . Influential bassist Charlie Haden performs in Europe this month with the *Old and New Dreams*, a group which includes trumpeter Don Cherry, saxophonist Dewey Redman and drummer Ed Blackwell. He returns to the Continent with Jan Garbarek and Egberto Gismonti during the summer. . . . An all-night jazz marathon on the island of Goree — situated in the harbor, literally a stone's throw from Dakar, Senegal's capital city — took place April 5. A commemoration of twenty years of independence under the leadership of President Leopold Senghor, it featured Dizzy Gillespie, Jimmy Heath and Percy Heath, Frank Butler, Sonny Fortune, Charles Eubanks,

performances kicked off in April and concluded this month. The recitals are part of a promotion of Life Savers, Inc., for Care* Free Sugarless Gum. . . . Warne Marsh is one of several respected jazz musicians on the faculty at New Jersey's William Paterson College. . . . Roosevelt University's Chicago Musical College presented a jazz festival, April 20. It featured performances by midwestern college and high school ensembles, at Auditorium Theatre on the Roosevelt University Chicago campus. Guest soloists at this event were saxophonist Phil Woods and drummer Ed Shaughnessy. . . . Tenorman Grover Washington, who recently performed at Holmesburg Prison in Pennsylvania is attending Temple University in Philadelphia three days per week. He is studying composition, harmony and theory. "The more I play, the more I realize I don't know," the musician told *Billboard's* Paul Grein. "So I'm just going back to school to refresh myself. I want to be able to do different things — write for a picture or TV show — things that mean something."



The Syd Lerman Orchestra will be on hand to perform for this year's AFM Convention delegates in Portland, Maine. Lerman's band will be alternating sets with the Katahdin Mountaineers at the "Downeast Clambake" to be held the evening of June 17. Shown left to right are pianist/leader Syd Lerman, saxophonist Steve Madrick, drummer Fred O'Connell, trumpeter Preston Miller and guitarist Al Bowler.

INTERNATIONAL MUSICIAN

Country Ramblings

C & W, Gospel and Bluegrass News

The international marketplace continues to beat a path to the door of country music. David Burns Windsor and his British company (Country Roads Enterprises), with advice and consent from U.K. journalist Tony Byworth, came to Nashville recently to tape the first of a series of six country music

BY GERRY WOOD

television shows. The production, at Nashville's Grand Ole Opry House, starred Tammy Wynette. Windsor also plans to stage a country music festival in Birmingham, England, in 1981, and delve into European tours with major American country performers. . . . Meanwhile, back in Britain, Mervyn Conn's International Country Music Festival at Wembley enjoyed its most successful run, with attendance topping 37,000.

The Country Radio Seminar drew a record number of registrants in its two-day Nashville run. The seminar was climaxed by its annual "New Faces" show, starring some of the bright new talents in country music — including Lacy J. Dalton, Leon Everette and Jim Weatherly.

Play ball! That's the cry in Nashville where the Nashville Sounds baseball team — the most successful franchise in minor league baseball — opened its 1980 season with a bullpen full of country music and radio promotions. Nashville's music and radio industry will be tied in with several promotional nights for the team which, through its promotions, led the nation in minor

league attendance (more than 520,000 fans). A farm team of the New York Yankees, the Sounds are owned by such country stars as Conway Twitty, Richard Sterban of the Oak Ridge Boys, Jerry Reed, Cal Smith and L. E. White.

Predictions for a French sales boost for U.S.-produced country music are rampant after the successful Festival of American Country Music. Among the artists performing in the festival held at the Hippodrome de Paris were Charley Pride, George Hamilton IV, Charlie Rich, Bobby Bare, Emmylou Harris, Lloyd Green and Charlie McCoy.

A poignant comment from Linda Ronstadt, now in the throes of a new wave style, during her recent appearance at Nashville's Municipal Auditorium: "It's good to be back in Nashville — I don't want you to think I've forgotten country music." . . . Bobby Bare took his "Down and Dirty" tour to Europe for six festival dates spanning Germany, Switzerland, France, Sweden, Holland and England.

The Country Music Association went to Washington for its board of directors meeting, a three-day conclave ending April 24. One of the highlights was a special reception for members of the U.S. Congress, co-hosted by Senate majority leader Robert C. Byrd, who performed with his musical group, Harvest. Senator Byrd, an accomplished fiddle player, has a record out.

Are you ready for this? George Burns, whose career has taken him from vaudeville to the movies, has just joined the Country Music

Association. Burns is expected to return to Nashville for more recording work soon, following the country and pop chart success of his "I Wish I Was Eighteen Again." Meanwhile, Walt Disney Studios is working on a possible screenplay based around the song written by Sonny Throckmorton.

The new Burt Reynolds movie, "Smokey and the Bandit II," will star such country acts as Brenda Lee, the Statler Brothers, Don Williams, Mel Tillis and Jerry Reed. . . . Again proving that Nashville musicians can go far beyond the boundaries of country music, Dickey Betts, a member of the Allman Brothers Band and solo artist for Arista Records, recorded his latest album at Chips Moman's studio in Nashville. Among the non-country acts which have recorded in Nashville are Bob Dylan, Kansas and Grand Funk Railroad.

Marty Stuart, on mandolin, banjo, guitar and fiddle, and Joe Allen, on bass, are new members of Johnny Cash's current touring band called The Great Eighties Eight. . . . Musicians featured on John Hartford's new Flying Fish album, titled "You and Me at Home," include Benny Martin, Buddy Emmons, Charles Dungey and Kenny Malone.

Cable television systems plan to expand their use of country music shows and talent following successful forays into country in the past. Home Box Office has finished taping "The Nashville Country Pop Festival" at the Grand Ole Opry House, featuring Larry Gatlin and

(Continued on page twenty-six)

AHOY, CONVENTION DELEGATES! DON'T MISS THE BOAT!

Join E. V. Lewis and the TEMPO Jazz Band, featuring vocalist Ada Lee, for a cruise of Portland's scenic Casco Bay on Monday evening, June 16. Two trips are planned for departure at 6:00 and 9:00 P.M. Arrangements are now being made for transportation to and from the boat.

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CANADIAN NOTES

In a surprise announcement, the Mariposa Folk Foundation says it will not be holding a three-day summer event in 1980. The three-day annual Mariposa Folk Festival on Toronto's Centre Island has long been a mainstay of the North American folk music scene. Instead, the foundation will be running a

BY GERALD LEVITCH

series of different folk music events at various Toronto locations throughout the year.

On the heels of the Mariposa statement came another press conference to announce the formation of a new festival, to be called the Toronto Folk Festival. It's being organized by the Toronto Folk Foundation, which consists of Ray Woodley, Mitch Podolak and Richard Flohil. Mr. Podolak's name should be familiar to folk musicians who've worked the Vancouver Folk Festival and the Winnipeg Folk Festival — both of which owe much of their success and staying power to Mr. Podolak's efforts. Podolak will be artistic director of the new Toronto Folk Festival. The planned Toronto Folk Festival will feature three evening concerts, in addition to daytime programs. It's expected to include more "name" performers than the Mariposa Festival, and its founders have decided not to use the old Mariposa site on the Toronto Islands. The inconvenience of the island ferries was stated as

the reason for this decision. The Toronto Folk Festival is scheduled for June 20-22, 1980, but a new mainland site has not yet been announced.

On a more modest scale, the Bethesda Concert Series continued in March with the Canadian Brass in Hornsmoke. Previous appearances in this series were by Andre Gagnon and Jim Galloway and his Wee Big Band with Jodie Drake. . . . Celebrating its eighty-fifth season, the Toronto Mendelssohn Choir has announced a tour of the major European festivals next August. The choir, under its permanent conductor, Dr. Elmer Iseler, will be appearing at the Edinburgh Festival, the BBC Henry Wood Promenade Concerts in London, the Harrogate Festivals, and the Wallonie and Flanders festivals in Belgium. At the Harrogate and Edinburgh festivals, the choir will be appearing with the Canadian Brass.

The Canadian record industry isn't known for its sentimental attitude towards old performers and archival material; and so, it's something of an event to report an historical reissue of material by Don Messer and His Islanders. The production, by Alan Guettel and David Pritchard, treats the material with respect and provides ample historical notes and whatever discographical information that was available. The late Prince Edward Island fiddler is finally getting the memorial he deserves with this

(Continued on page twenty-six)

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OVER FEDERATION FIELD

Every year, Toronto Local 149 celebrates a "Ladies Night," which usually includes music, dancing, dining and all the other festive trappings of such an occasion. But this past October, when the Local members gathered for the 1979 Ladies Night, the occasion was a little more special than usual, for it marked the end of J. Alan Wood's tenure as Local President, and the beginning of a new phase of his career as the Federation's Vice President from Canada. His new office, the Canadian headquarters of the Federation, is located at 86 Overlea Boulevard in Toronto.

Canadian radio personality Phil McKellar, who served as master of ceremonies for the tribute to J. Alan Wood, began the evening by citing the fruitful era Local 149 enjoyed under Wood's nineteen-year presidency. Joining in praise of the departing President were Lyman Potts of the Canadian Talent Library, Peter Russell of CBC, Bruce Legge of Legge and Legge, the Local's legal counsel, and Walter Homburger of the Toronto Symphony.

Local 149's Vice President Samuel R. Levine, who now assumes the Toronto association's top office, recalled the highlights of the Wood administration. Throughout Levine's address, references to the long-time President's myriad accomplishments were met with rounds of enthusiastic applause.

Finally, Wood took the podium to accept the solid gold card signifying honorary life membership in the Toronto Musicians' Association. He expressed his reluctance at making his last public appearance as President of Local

149. The years had, indeed, been good, and he was "proud to have served."

Jerry Der Boghosian is probably one of the busiest officers of the Federation, and his schedule doesn't show any signs of letting up in the near future. Der Boghosian, who serves as Secretary-Treasurer for two Locals — 364 in Portland, Maine, and 409 in Lewiston, Maine, is currently involved in preparations for the AFM Convention to be held this June. As hectic a time as this is for Der Boghosian, he still made room in his schedule recently for a young journalist named Robin Hersey, who writes for a new musical publication called *Sweet Potato*.

Hersey was interested in obtaining the union slant on the music industry. As the representative of a publication with strong youth appeal, Hersey wanted to know what every potential AFM member wants to know, "What can the union do for me?"

After talking at length with Der Boghosian, here's what Robin wrote about union membership for musicians: "Musicians aren't properly respected for what they do. They receive none of the benefits that workers of other trades do. (Providing this) is probably the most important, although the most abstract, of the association's purposes."

The brief investment of time made by Der Boghosian, even in this extremely busy period, paid off with some very positive publicity — and another strong endorsement for strength in unity!



Lloyd Cashman (at left) receives a plaque of appreciation upon his resignation as Secretary of Local 450 in Iowa City, Iowa. Making the presentation is the President of Local 450, Steve Held, who cited Cashman's nine years of outstanding service to the musicians' union. Cashman will now serve on Local 450's Executive Board.



Graham F. Fowler (center) served as President of AFM Local 80 in Chattanooga Tennessee, for twenty-three years until his retirement last year. Jimmy Tawater (right), who currently serves as President of that Local, recently presented his predecessor with a gold life membership card, while Business Manager Bob Watkins (left) read a proclamation naming Fowler President Emeritus.



Huddled for the Western Conference are (back row from left) Larry O'Brien, Treasurer of Las Vegas Local 369; Mark Tully Massagli, President of that Local and Executive Board Member; and Allan Ware, delegate. Seated (from left) are Victor Fuentealba, AFM President; and J. Martin Emerson, AFM Secretary-Treasurer.



Ed Peters (left), Fund Manager of the AFM/EPW, and Marty Paulson (right), Trustee of the Music Performance Trust Funds, both addressed the Conference on matters pertinent to the welfare of musicians in this western region.



Delegates Examine Issues At Western Conference

With a total of sixty-two delegates representing thirty-one Locals, the Western Conference provided a lively forum for discussion of the issues facing musicians in the western region.

Held at the Piccadilly Inn-Airport in Fresno, California, on February 22, 23 and 24, the Conference featured several workshop seminars on legal matters, recording contracts, an update on the Music Performance Trust Funds and an overview of the Pension Fund. The speakers present were numerous, and for this reason the length of each workshop was kept brief.

The speeches from the podium offered the delegates a diverse and informative selection of topics. Heading the list of speakers were AFM President Victor Fuentealba; AFM Secretary-Treasurer J. Martin Emerson; Local 369 President and I.E.B. member Mark Tully Massagli; and Local 47 President and I.E.B. member Max Herman.

In addition, the Conference held elections, with Nick Bardes of Local 292 and Larry O'Brien of Local 369 receiving the delegates' nod as the Western Conference's Vice Presidents. Ed McGoldrick of Local 368 was re-elected Secretary-Treasurer. Elvin "Blackie Perry" Pereira succeeded Hank Armantrout as President.

The Conference, which was hosted by Local 7 in Fresno, donated \$506.00 for the AFM's TEMPO Political Contributions Committee.



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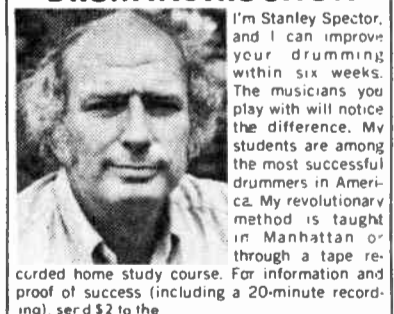
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CLOSING CHORD

ARNOLD POLSEN

Arnold Polsen, a former President of Local 8, Milwaukee, Wisconsin, passed away on January 5 at the age of sixty-three. His sudden death was attributed to a lung hemorrhage.

Born on January 22, 1916, he began to study the piano at the age of seven and the drums at ten. Later he also taught himself to play the bandonion (an Argentine type of accordion).

Adept at entertaining and gifted with a fine voice, Mr. Polsen joined Local 8 on August 6, 1940. During World War II he served a military hitch in the South Pacific theatre. On return to the States he fronted his orchestra on various engagements throughout the Midwest. He was also a veteran member of the Cudworth Post Legion Band.

Mr. Polsen became Vice President of Local 8 in 1972 and President of that organization a year later, serving in the latter post until 1977.

FRANK G. MURCIC

Frank G. Murcic, a life member of Local 411, Bethlehem, Pennsylvania, passed away on February 4. He served as President of that Local for eleven years and was a delegate to the AFM Conventions for a like period.

WARREN E. POPE, SR.

Warren E. Pope, Sr., a member of Charleston Local 136's Wage Scale Committee, succumbed to a heart attack on February 26 while enroute to his brother's funeral in Columbus, Ohio. He was forty-nine years of age.

A lifelong resident of Charleston, Mr. Pope joined Local 136 as a



Warren E. Pope

drummer in 1957. He excelled in both jazz and rock performance, most recently as a member of the Hubert Jones Trio.

WILLIAM F. MARTIN

William F. Martin, assistant concertmaster of the Baltimore Symphony Orchestra, succumbed to a heart attack on December 11. The fifty-one-year-old musician was a longtime member of Local 40-543.

Born in Brooklyn, New York, he moved at an early age to Baltimore where he received all of his formal music education.

Affiliated with the Baltimore Symphony Orchestra since 1951, Mr. Martin was named assistant concertmaster in 1964 after having served as principal second violin. Other musical activities included the position of concertmaster of the Goucher Chamber Orchestra. In addition, he taught privately at the Symphony String Studio and was a

member of the string faculty of Peabody Conservatory for a time. He also performed at various theatres, churches and social events in the area.

GINO L. PIZZOLA

Gino L. Pizzola, a member of Local 802, New York City, Local 400, Hartford, and Local 440, New Britain, Connecticut, died on December 22 at the age of fifty.

Mr. Pizzola, who played saxophone and clarinet, worked with such popular bands as those led by Tony Pastor, Vaughn Monroe, Gene Krupa, Al Gentile, Hal Kemp and Charlie Ventura. He also fronted his own jazz combo.

ALEX BARTHA

During the big band era crowds of people heard many great orchestras perform at Atlantic City's Steel Pier during the summer months — Glenn Miller, Benny Goodman, Harry James, Artie Shaw, Jimmy and Tommy Dorsey, to name a few. Sharing the bandstand with such top entertainment was the Pier's house band led by violinist Alex Bartha.

Bartha, a longtime member of Local 661-708, died recently at the age of eighty-four. He had been inactive in music for a number of years. But to thousands of area residents and visitors to the thriving resort who revelled in the music of the 1930s and '40s Bartha will long be remembered.

Alex Bartha played his first date on the Steel Pier alternating with the Paul Whiteman Band. He continued as the Pier's summer house band leader until 1951. During that period a number of players got their start in his band, including Ziggy Elman and Gerry Mulligan. The winter months found him playing college dances, hotels and clubs in and around New Jersey and Pennsylvania.

One of the high spots of his musical career occurred in 1978 when he was honored during a performance of the Atlantic Performing Arts Center; Benny Goodman was on hand to extend plaudits to the old maestro.

JIMMIE SKINNER

Popular country music and bluegrass entertainer Jimmie Skinner died on October 28 at the age of seventy. He was a member of Local 31, Hamilton, Ohio, and a Kentucky Colonel.

Frequently a guest on the Grand Ole Opry, Mr. Skinner was best known for his song, "Doing My Time," which was recorded by Johnny Cash and Lester Flatt. He also wrote "Dark Hollow," "I Found My Girl in the U.S.A.," "Will You Be Satisfied that Way" and "Let's Say Goodbye Like We Said Hello."

Although he was born in Berea, Kentucky, Mr. Skinner began his career with a program on radio station WMOH in Hamilton and later operated a record shop in Cincinnati. He performed with such top stars as Bill Monroe, Red Foley and the Ozark Boys.

GERALD M. O'CONNELL

Gerald M. "Mike" O'Connell, former Secretary of Local 340, Freeport, Illinois, for twenty years, died recently at the age of seventy-five.

An active and dedicated unionist, Mr. O'Connell took part in numerous civic and social functions in the area. He operated the O'Connell Sound Service for fifty years and

announced the Freeport summer band concerts for some forty-five years. Although opera was his first love, he enjoyed all types of music.

JAMES R. McCLINTOCK

Seventy-nine-year-old James R. "Poley" McClintock, a talented musician and comedian with Fred Waring and the Pennsylvanians for nearly sixty-four years, died on January 9 of heart failure. He was a longtime member of New York City Local 802.

Born in Tyrone, Pennsylvania, Mr. McClintock lived next door to Fred and Tom Waring who were to become his close friends. He began his show business career in 1915 when he and Tom Waring organized the Waring-McClintock Snap Orchestra. Soon Fred Waring and another school friend, Fred Buck,



James R. McClintock

joined the duo to form Fred Waring and the Pennsylvanians.

In addition to being heard on all of the recordings released by the Pennsylvanians, McClintock, a former Golden Drum Award winner, was featured regularly with Waring on radio and television shows as well as concert dates. His most recent appearance was the Fred Waring PBS-TV special produced by WNET in New York City and aired nationally last December.

HOWARD RICH

Howard Rich, retired Business Representative of Local 99, Portland, Oregon, passed away on January 10 at the age of eighty-four.

The Montana native had lived in Portland for thirty-five years and had served as Local 99's Business Representative for twenty-three of those years. In addition to his activities in the labor movement, Mr. Rich was a member of several fraternal societies.

During a meeting of the Multnomah County Labor Council, a fitting tribute was paid to Mr. Rich's memory. Local 99 Business Representative Bob Findlay stated: "He was kind of the teacher of us all."

JOSEPH RICAPITO

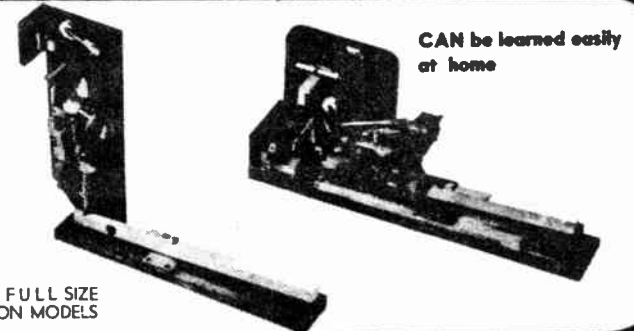
Joseph Ricapito, a life member of Local 411, Bethlehem, Pennsylvania, passed away on November 2. He had served that Local as a delegate to AFM Conventions.

GEORGE JONCKOWSKI

George Jonckowski, Secretary-Treasurer of Local 602, New Prague, Minnesota, passed away on January 6 at the age of sixty-six. Before joining that Local, he had been a member of Local 382 in Fargo, North Dakota, and Local 536 in St. Cloud, Minnesota.

For more than twenty years Mr. Jonckowski was active in the affairs of the community as a businessman, musician and sports enthusiast. He owned and operated the Prague Theatre for many years and played trombone with various area bands, including the Dixie Cats, Harold Picha's Band and the Dick Kubes Band.

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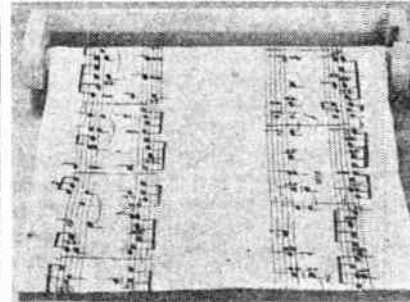
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- Identify all persons in photographs and stories by name, local union number and title.
- Strive for top quality photographs. Black and white glossy prints reproduce best, although color pictures are usable if they are clear and colors are sharp.

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Recommendations of the International Executive Board

In conformity with Article 25, Section 5, of the Federation By-Laws, the following Recommendations of the International Executive Board to the forthcoming AFM Convention are hereby printed.

RECOMMENDATION

BE IT RESOLVED, That Article 2, Section 7, Sub-Section (D), of the By-Laws be amended as follows: Federation per capita dues shall not be payable by any Local by reason of traveling or transfer members within the jurisdiction of such Local. Neither shall Federation per capita dues be payable on inactive members. A member is considered inactive if no work dues were collected or due from such member or on behalf of such member during the six (6) month period preceding the date upon which the Local's per capita dues payment is based.

BE IT FURTHER RESOLVED, That Article 5 of the Constitution be amended as follows: All Locals of 200 active members or less shall be entitled to one delegate. All Locals of not less than 201 active members and not more than 400 active members shall be entitled to two delegates. All Locals of more than 400 active members shall be entitled to three delegates. A merged Local, whose merger was the result of compliance with the Civil Rights policy of the American Federation of Musicians, shall be entitled to one additional delegate to be elected from the black membership of said Local. Each Local shall be entitled to one vote for each 100 active members or major fraction thereof, but no Local shall be entitled to cast more than ten votes, except as provided below. The number of active members of each Local shall be based on the last report made by such Local as of the January 1st immediately preceding the Convention, according to the books of the International Secretary-Treasurer. On questions affecting a change in the laws each Local may, upon roll call, cast as many votes as it has active members, according to the books of the International Secretary-Treasurer. Roll call shall be demandable and had under this Article on demand of thirty delegates or fifteen Locals.

BE IT FURTHER RESOLVED, That Sub-Sections (C), (D), (E), (F) and (G) of Article 2, Section 8, of the By-Laws be deleted and new Sub-Sections be substituted as follows: **NEW SUB-SECTIONS.**

(C) All members of the Federation, as a condition of membership, shall be required to pay dues based on earnings (hereinafter called work dues) for all musical services performed, in a minimum amount of 2 percent of scale wages earned. One-half of said minimum amount shall be due and payable to the Federation and known as "Federation" work dues and the remainder plus any additional work dues as hereinafter permitted shall be due and payable to the Local in whose jurisdiction the services were performed (unless provided otherwise herein) and shall be known as "Local" work dues.

(D) The Local in whose jurisdiction the services were performed (unless provided otherwise herein) shall collect the Federation work dues along with its Local work dues and shall forward the Federation work dues to the International Secretary-Treasurer in such manner as shall be determined by the International Executive Board.

(E) In addition to the aforementioned 2 percent minimum

work dues, Locals may impose additional Local work dues based on scale wages in an amount not to exceed 2 percent of the scale wages earned. The maximum amount of work dues payable by any member shall not be more than 4 percent of the scale wages earned.

(F) All work dues, both Federation and Local, shall be payable on all scale wages with no maximum dollar figure for any specific time period.

(G) The work dues By-Laws provisions of any Local which are inconsistent or in conflict with the provisions of Article 2, Section 8, of these By-Laws shall automatically be amended to conform with the provisions of Article 2, Section 8, of these By-Laws effective January 1, 1981. Unless amended automatically as stated herein, the work dues of each Local shall be retained at the rate existing on June 1, 1980, which rate shall not be decreased without the prior consent of the International Executive Board.

(H) For the purpose of this article, the scale wages of traveling musicians shall be the minimum Local wages plus 10 percent, except for employment exempted from the traveling engagement wage differential in Article 15, Section 5, of these By-Laws.

(I) Members performing symphony, opera or ballet services outside of the home Local of the orchestra when such services are rendered under a master agreement between the home Local and the orchestra management shall not be considered traveling members for the purposes of this article and shall be required to pay work dues only to the home Local.

BE IT FURTHER RESOLVED, That Article 2, Section 9, of the By-Laws be deleted and a new Article 2, Section 9, be substituted to read as follows: **NEW SECTION.** All work dues shall be due and payable by the fifteenth day of the month following the month during which the services were performed. Any member violating the provisions of this section shall be subject to a fine of not less than \$10.00 nor more than \$450.00 and/or expulsion from the Federation.

BE IT FURTHER RESOLVED, That Article 2, Section 10, Sub-Section (A), be amended as follows: In connection with any traveling engagement within the United States, each member at or prior to the time of payment for any such traveling engagement shall either (1) execute and deliver a written authorization to the leader on such engagement to deduct from such member's wages the amount of all monies (including Federation and Local work dues (~~(equivalents)~~)) owed or to be owned by such member to any Local of the Federation by reason of and in connection with such engagement and to deliver such monies to such Local in behalf of such member; or (2) make all payments directly to said Local on or before the date on which the engagement is completed. Each such leader shall forthwith transmit to the Local in whose jurisdiction the traveling engagement was performed all such authorizations received by him (or a certification that he has received such authorizations) and all monies authorized to be deducted as aforesaid. The leader shall forthwith report to such Local the names, addresses and Local

numbers of any members who have failed to sign and deliver such authorization.

BE IT FURTHER RESOLVED, That Article 2, Section 10, Sub-Section (B), of the By-Laws be amended as follows: In connection with any traveling engagement performed in Canada, the leader who is a member shall deduct or collect from the wages of each member who has performed on such engagement the amount of all monies (including Federation and Local work dues (~~(equivalents)~~)) owed or to be owed by such member to any Local of the Federation in Canada by reason of and in connection with such engagement and shall deliver such monies to such Local in behalf of such member.

BE IT FURTHER RESOLVED, That Sections 6, 7, 8, 9 and 10 of Article 17 be deleted from the By-Laws.

BE IT FURTHER RESOLVED, That all the provisions of this recommendation be effective on January 1, 1981.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 7, Section 22, of the By-Laws be amended as follows: All fines imposed under the laws of the Federation must be forthwith reported to the International Secretary-Treasurer, who shall notify the member or members. A member who within thirty days fails to pay the fine (~~(or claim allowed against him)~~) or fails to appeal to the International Executive Board or to the Convention in cases wherein the laws of the Federation provided for such appeal such be suspended from membership by the Local to which he belongs.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That a new section be added to Article 13 to read as follows: **NEW SECTION.** Any member failing to comply with an arbitration award of the International Executive Board is subject to charges for such failure. The charges shall be tried by the International Executive Board or a subcommittee thereof appointed by the International President.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 25, Section 16, of the By-Laws be amended as follows: The per diem allowance of the hotel accommodations of delegates to the Convention shall be paid from the funds of the Federation. The per diem allowance shall be (~~(\$35.00)~~) \$50.00 a day for each full or fraction of a day during which the Convention is in official session and the delegate attends, for one day of travel to and one day from the Convention city. The period for which hotel accommodations shall be paid to each delegate shall consist of each day during which the Convention is in official session and the delegate attends, plus two days.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article

12, Section 16, of the By-Laws be amended as follows: A Local may place in its Constitution or By-Laws a clause specifying the minimum number of men who shall be allowed to (~~play~~) perform for engagements of any kind within the jurisdiction of said Local (~~(-) ;~~); provided that there can be no minimum number of musicians based upon the number of persons attending the engagements.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 1, Section 5-I, of the By-Laws be amended as follows: The Board, or a subcommittee thereof appointed by said Board, whichever the case may be, shall have full and complete power and authority to make such rules or orders which, in their judgment, may be necessary or desirable in connection with any matters or questions concerning or affecting the Federation, or any of its Locals or members, or in connection with any hearing or investigation as to any such matters or questions, including the power, after due notice to the Local and an opportunity for a hearing to order any changes, (~~(revisions)~~) deletions or additions in the Constitution or By-Laws of any Local deemed necessary by the Board in the best interests of the Federation, the Local or its members. Any provision in the Constitution or By-Laws of the Local which is in conflict with the provisions of the Constitution or By-Laws of the Federation, or which is illegal, shall be null and void.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 1, Section 5-M, of the By-Laws be deleted.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That the preamble to Article 8 of the By-Laws be amended as follows: The following sections of this Article apply to all appeals except those from awards which are governed by provisions of Section 6 or Section 9 of Article 9.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 9, Section 1, of the By-Laws be amended as follows: A member of the Federation shall (~~(at all times)~~) have the right to (~~(sue or)~~) make claim through his Local Union or the Federation, as the case may be, against any leader, agent, employer or whoever it may be, for any amount resulting from failure to receive his salary, for violation of contract or agreement, or for any difference in price actually received by him for an engagement and the price established by his Local Union or the Federation for same. Decisions and determinations of the Local Union when not appealed and/or the Federation on such claim shall be final and binding on the member.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 10, Section 2, of the By-Laws be amended as follows: If the Federation or a Local ascertains that an employer, in collusion with members, contracted with, or accepted services from them in violation of the rules of the Federation, then such an employer may be (~~(considered locally and internationally unfair until such~~

time that he has agreed with the Local Union in whose jurisdiction he maintains his establishment, henceforth employ nothing but members of the Federation in accordance with the Local and Federation laws.) declared unfair.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 10, Section 3, of the By-Laws be amended as follows: If the Federation or a Local ascertains that an organization, establishment, person or persons has defaulted in payment to any member or members of the Federation, they may place such organization, establishment, person or persons on the defaulters list (--) provided however, that a Local may not place such organization, establishment, person or persons on its defaulters list until the Federation has placed it or them on its defaulters list.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 10, Section 7, of the By-Laws be amended as follows: Whenever any person, persons, organization or establishment is declared to be on the International Unfair or Defaulters list by the Federation, members cannot render services for or with such person, persons, organization, or (for or in) such establishment. If members render services for any person, persons, organization or establishment declared internationally unfair or in default by the Federation, such action shall constitute grounds for a fine of not more than \$500.00 and/or such members' expulsion from membership in the Federation and they can only be reinstated under such conditions as may be imposed upon by them by the International Executive Board.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Sections 4, 5, 8, 9 and 11 of Article 10 of the By-Laws be deleted.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article

12, Section 5, of the By-Laws be deleted and a new Article 12, Section 5, be substituted to read as follows: **NEW SECTION.** Unless granted permission by their Local, local leaders cannot employ musicians from other jurisdictions to perform miscellaneous engagements outside the Local jurisdiction.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 12, Section 15, of the By-Laws be amended as follows: Consistent with its legality under applicable public law, Locals are obliged to strictly adhere to the enforcing of ((closed)) **Union** shop conditions. Decisions of Locals as to the advisability of permitting exceptions from the ((closed)) **Union** shop principle are subject to the control of the Federation.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 13, Section 5, of the By-Laws be deleted and a new Article 13, Section 5, be substituted to read as follows: **NEW SECTION.** An employee member of the Federation cannot perform with employees of the same employer who are not members in good standing of the Federation or any of its Locals on competitive engagements unless it be with the consent of the Federation, or in cases wherein the laws of the Federation provide otherwise. In Canada, a member of the Federation cannot perform with or in conjunction with suspended or expelled members or with non-members in the jurisdiction of a Local of the Federation on competitive engagements unless it be with the consent of the Federation, or in cases wherein the laws of the Federation provide otherwise. Engagements are considered competitive if musicians receive pay for their services or if the employer, in the absence of free services of musicians, would be obliged to pay for such. Any member who violates the provisions of the section shall be subject to a fine of not more than \$500.00 and/or expulsion from the Federation.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 13, Section 28, of the By-Laws be deleted and a new Article 13, Section 28, be substituted to read as follows: **NEW SECTION.** Members of the Federation are not permitted to sign any form of contract or agreement for an engagement other than that issued or approved by the Federation; and members must sign their contracts in person unless a power of attorney to sign for the member is given by such member to a person or persons approved by the Federation on an approved Federation form filed with the President's office. Any member who violates the provision of this section shall be subject to a fine of not more than \$100.00.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 13, Section 29, of the By-Laws be amended as follows: The Federation, in entering into collective bargaining agreements, does so for the benefit of all members of the Federation and each member is bound by the terms of such collective bargaining agreements. A Local of the Federation enters into collective bargaining agreements for its members and for Federation members who perform within the jurisdiction of the Local. Each member of such Local and each Federation member who performs within its jurisdiction is bound by the terms of the collective bargaining agreements executed by such Local. Similarly, ((each employer and each booking agent with whom the Federation or its Local enters into a collective bargaining agreement is directly obligated to the extent of all the terms of that agreement to each member of the Federation for whose benefit the agreement was executed by the Federation or its Local)) the Federation licenses and enters into agreements with booking agents for the benefit of all members of the Federation and each member is bound by the terms of such agreements.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 13, Section 35, of the By-Laws be amended as follows: No member shall perform or agree to perform an engagement for less than the applicable minimum compensation established for said engagement by the Local Union or Federation as the case may be. Any member who violates the provisions of this section shall be subject to a fine of not more than \$500.00 and/or expulsion from the Federation.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That a new Article 13, Section 36, be added to the By-Laws to read as follows: **NEW SECTION.** No member shall work as an employee for an employer against whom the Federation, or a Local Union of the Federation, is engaging in a lawful primary strike. No member shall cross through or work behind a lawful primary picket line established by the Federation or a Local Union. Resignation from a Local Union or the Federation shall not relieve a member from the foregoing obligations for the duration of the strike or picketing if the resignation occurs during the period of the strike or picketing or within fourteen (14) days preceding the commencement of the strike or picketing. Any member who violates this section shall be subject

to penalties in accordance with Article 7, Section 18, of these By-Laws.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That a new Article 13, Section 37, be added to the By-Laws to read as follows: **NEW SECTION.** A member shall not contract with, work for, be booked by, or otherwise do business with a booking agent who is not licensed by and signatory to the Federation's booking agent agreement. Any member who violates this section shall be subject to a fine of not more than \$500.00 and/or expulsion from the Federation.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Sections 6, 7, 11, 12 and 21 of Article 13 be deleted from the By-Laws.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 16, Section 1-A, of the By-Laws be amended as follows: Each leader or individual member performing alone, prior to the time when a traveling engagement is performed, shall submit the contract for such engagement to the Local Union in whose jurisdiction the engagement is to take place when such Local Union has a local law requiring its own members to file a written contract with the Local prior to each engagement. Otherwise (when the Local does not have such a law), such leader or individual member performing alone shall either file his contract with the Local prior to the engagement, or file a written statement with the Local prior to the engagement, either of which will reflect his home address and must fully explain the conditions under which the engagement is to be played, the compensation to be received for the engagement, which must include transportation costs, as defined in Article 19, Section 1, the hours of the engagement, the names of the members who will play same and the Locals to which they belong and their respective social security or social insurance numbers, whichever is applicable.

((If an engagement is booked by a signatory agent, said booking agent shall be equally responsible with the leader for the filing of contract or written statement as aforementioned prior to the opening of the engagement. Failure on the part of the signatory agent to fulfill this obligation shall be considered a breach of his agreement with the Federation and will be treated as such by the International President. (See Article 13, Section 33.)) In the event that the members performing such traveling engagement are a co-op group, partnership or other form of a group in which there is no leader, each member of the group shall be responsible for complying with the provisions of this section. Any member who violates the provisions of this section shall be subject to a fine of not more than \$50.00 for each offense.

Submitted by the
International Executive Board

RECOMMENDATION

BE IT RESOLVED, That Article 16, Section 24, of the By-Laws be amended as follows: If any contract requires or contemplates the recording, transmission, or reproduction of any music by any mechanical means, there shall be included in ((addition and subject to the foregoing provision in)) such contract ((and if not specifically included, the same shall be deemed

(Continued on page twenty-five)

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Music Performance Trust Funds To Conduct Workshop/Seminars

This year, the staff of the Music Performance Trust Funds will again conduct workshop/seminars at the AFM National Convention, which will convene next month in Portland, Maine. The MPTF staff will also be available for private discussions.
The sessions will be held in the conference rooms of the Civic Center, located directly across the street from the Convention headquarters hotel, the Holiday Inn Downtown. At the suggestion of several delegates attending last year's MPTF sessions in Phoenix, the 1980 schedule is as follows:

- SUNDAY, JUNE 15**
- Conference Room "A" — 1:00 p.m. to 4:00 p.m.: For new delegates and those wishing to refresh their knowledge of the MPTF, how and why it functions, its goals, procedures, rules, regulations and policies.
 - Conference Room "B" — 1:00 p.m. to 4:00 p.m.: The mechanics of organizing and presenting a good MPTF program.
- MONDAY, JUNE 16**
- Conference Room "A" — 9:00 a.m. to 11:30 a.m.: Purpose, use and preparation of all MPTF forms and other related materials.
 - Conference Room "B" — 9:00 a.m. to 11:30 a.m.: The mechanics of organizing and presenting a good MPTF program.
- TUESDAY, JUNE 17**
- Conference Room "A" — 8:30 a.m. to 10:30 a.m.: Cosponsorship — why cosponsorship, how to generate, how to report.
 - Conference Room "B" — 8:30 a.m. to 10:30 a.m.: Review of MPTF rules, regulations and policies.
- WEDNESDAY, JUNE 18**
- Conference Room "A" — 8:30 a.m. to 10:30 a.m.: Cosponsorship — why cosponsorship, how to generate, how to report.
 - Conference Room "B" — 8:30 a.m. to 10:30 a.m.: Purpose, use and preparation of all MPTF forms and other related materials.

for the role of the professional musician in North American society,

WHEREAS, The operation of the MPTF would be facilitated and the quality of services it provides to musicians and the North American public improved by the implementation of uniform scales for public service performances throughout the United States and Canada and other areas where it operates, therefore,

BE IT RESOLVED, That the International Executive Board (IEB) or a subcommittee thereof be authorized and instructed to undertake negotiations with the Trustee of the Music Performance Trust Funds (MPTF) on behalf of all AFM Locals for the purpose of reaching agreement with the MPTF on uniform scales for public service performances throughout North America and all other geographical areas served by the MPTF. In negotiating these scales, the IEB or the subcommittee shall give due consideration to all relevant factors differentiating various types of services to be covered by the agreement, including specifically differences in population between Local jurisdictions and Local economic conditions which will be affected by the agreement.

Hal Bailey,
Local 3
Mike Scigliano,
Local 4
Merle M. Alvey,
Local 5
Herb Hale,
Local 11-637
Carl E. K. Johnson,
Local 20-623
Svata Ciza,
Local 26
Patrick J. Rian,
Local 30
A. Bix Santella,
Local 52
Shorty Vest,
Local 70-558
Robert Biglow,
Local 73
Herb MacPherson,
Local 86-242
James F. Seeley,
Local 87
Roy C. Billion,
Local 118
Don Hoque,
Local 153
Paul E. Karlstrom,
Local 196
Louis Melia,
Local 204
Margaret Bettencourt,
Local 210
John G. Major,
Local 218
George D'Alessio,
Local 234-486
Johnny DeGeorge,
Local 257
Don W. Smith,
Local 268
Ron Craig,
Local 283
Celuis R. Anderson,
Local 301
A. H. Kelly,
Local 360
Edmond McGoldrick,
Local 368
John R. Giattino,
Local 389
Carlos Santucci,
Local 391
Carm Adams,
Local 566
Frank C. Merwin,
Local 784

RESOLUTION

WHEREAS, The estimated budgeted loss for the American Federation of Musicians for the year 1979 is \$340,000, and,

WHEREAS, The Federation has received only a temporary six months' relief from the excessive AFL-CIO per capita tax, and,

WHEREAS, Prudent business practices suggest that Federation per capita expenditures should

relate directly to income received from Locals per capita dues, Federation Initiation Fees and International Initiation Fees, and,

WHEREAS, According to the AFM Budget of Estimated Income and Expense, General Fund, if this resolution had been in effect for the year 1979, income would have approximated expense,

BE IT RESOLVED, That this resolution, if adopted, shall become effective July 1, 1981, and,

BE IT FURTHER RESOLVED, That a new Section 2-A be added to Article 9 of the Constitution to read as follows:

NEW SECTION. Per capita dues expenditures of the Federation for the current calendar year shall not exceed ten percent (10%) of the total income received from Local per capita dues, Federation Initiation Fees and International Initiation Fees as determined from the Federation's financial statement of the immediate preceding year.

BE IT FURTHER RESOLVED, That Article 9, Section 2, of the Constitution be amended as follows:

All funds shall be utilized under the guidance and orders of the International Executive Board for any purpose whatsoever if the interests of the Federation, in the opinion of the President or the Executive Board, so demand it. They shall, however, not be utilized in lawsuits wherein a Local may become involved unless such suit is instigated or defended by order of or under the instructions of officers of the Federation ((---)); nor shall they be used to exceed the guidelines of Section 2-A. Donation of money to organizations affiliated with the American Federation of Labor and Congress of Industrial Organizations involved in controversies or litigations with employers come within the meaning of this law. However, if such donations in excess of \$100 are proposed to a Convention, the matter shall be referred to a committee and reported on by same before the Convention takes final action thereon. (Nothing herein shall be so construed as conflicting with the proviso contained in Article 1, Section 1, of the By-Laws, which confers power upon the President to decide cases of emergency.)

Eddie Jarrett,
David Basch,
Local 278
Kirby Bales,
Local 388
Richard Miller,
Local 192
Roland Eastman,
Local 245
Dick McKinsey,
James Rardon,
Local 162
Bob Parente,
Local 53
Robert Rice,
Local 607
Kenneth Tease,
Local 203
Jack McCartney,
Louis Pooler,
Harold Stout,
Local 58
Henry Tilley, Jr.,
Local 141
Altus Salzwedel,
Local 421

RESOLUTION

By-Law Article 2, Section 7 (B).
On line 8 delete ((~~Payments made later than 45 days after due date shall be subject to a 5 percent (5%) penalty~~)).

Vincent G. Stepulis,
William F. Young,
Local 314

RESOLUTION

WHEREAS, The present lease of International headquarters is not economic, and,

WHEREAS, Future opportunities may arise which would allow a

relocation of offices in a more practical and much cheaper location, therefore,

BE IT RESOLVED, That the last four lines of Section 1-Q be deleted as below:

~~"and shall be maintained in the New York Metropolitan area (consisting of New York City and its surrounding environs extending approximately 50 miles from the Borough of Manhattan)."~~

J. J. Spain,
William J. Catalano,
Donald R. Menary,
Local 6

RESOLUTION

RESOLVED, To delete Article 8, Section 1 (Officers), of the AFM Constitution and substitute the following:

NEW SECTION.

Section 1. The Officers of the Federation shall consist of a President, seven Vice Presidents (one of whom shall be a resident of Canada. Note: these words "one of whom shall be a resident of Canada" are automatically expunged from this law, if, as and when the Canadian Locals and the U.S. Locals separate and become two self-governing and unilateral organizations.) and Secretary-Treasurer.

Collectively these Officers shall constitute the International Executive Board. Each and/or all of these Officers shall have voice, but no vote on all matters presented at the AFM Convention(s) and shall have the right to present resolutions and/or recommendations (over their signature) for the consideration and action by the AFM Convention(s). Each and/or all the IEB members shall have the right to appear before the various Convention committees on resolutions and recommendations and matters presented to such committees for report to the Convention.

BE IT FURTHER RESOLVED, That upon adoption, this resolution shall become effective immediately at the 1980 Convention in Portland, Maine.

A. A. (Tony) Tomei,
Jerry C. Vitalo,
Joseph Guido,
Local 595
John H. Vanston,
Glenn Young,
Local 306

RESOLUTION

RESOLVED, That inasmuch as all nationally negotiated agreements and contracted employment of AFM members is (are) under national jurisdiction, no Local may impose its Local work dues (if any) on such employment.

This restriction is not to be and shall not be confused nor interpreted to apply to traveling musicians performing engagements where the 10 percent differential and/or Local work dues apply — such engagements being of Local nature and character, where Local scales and conditions are negotiated and adopted.

BE IT FURTHER RESOLVED, No Local work dues may be imposed on recordings made by symphony orchestras, groups, combos, singles, etc., or on any recording employment.

A. A. (Tony) Tomei,
Jerry C. Vitalo,
Joseph Guido,
Local 595
John H. Vanston,
Local 306

RESOLUTION

WHEREAS, The AFM, as such, for more than twenty years has been fighting legal battles on its contention and philosophy that the leader is not the employer, at a cost now in the millions of dollars for

legal fees, retainers, court costs and NLRB contests, and,

WHEREAS, The cry in other areas of our business is that we should forego past horse and buggy day practices and adapt to new, modern ideas and comply with Federal labor laws, therefore,

BE IT RESOLVED, The AFM forthwith cease contending the leader is not the employer of our members and the IEB be instructed and ordered to negotiate and enter into agreements on our members' employment with all legitimate and legal employer-leaders who come within the NLRB jurisdiction. Such negotiated agreements shall include, in addition to wages and working conditions, coverage for our members, all fringe benefits such as Social Security, Workmen's Compensation, Unemployment Compensation, AFM-EPW Pension benefits, recognition of AFM as constituted bargaining agency according to Federal labor law, Union dues and work dues payment on "check-off" system, Union membership as condition of continued employment and all other legal needs and benefits as due all other working citizens in the USA.

A. A. (Tony) Tomei,
Jerry C. Vitalo,
Joseph Guido,
Local 595
John H. Vanston,
Local 306

RESOLUTION

WHEREAS, By dictatorial Presidential edict and supine acquiescence of the IEB, duly elected AFM-IEB Officers are denied the right to appear before the various Convention committees on the resolutions and matters submitted to them, and,

WHEREAS, These elected Officers had such right as delegates prior to their election, and,

WHEREAS, Such Officers are the elected choices of the duly constituted delegates of and at Conventions and, as such, will and may be called upon to act upon such resolutions after they are enacted into AFM laws, therefore,

BE IT RESOLVED, That such dictatorial Presidential edict be dissolved and prohibited and that all elected Officials and/or IEB members have, by AFM law, the right to appear before the various Convention committees on resolutions, recommendations and matters properly submitted to said committees for reports to the Convention, and,

BE IT FURTHER RESOLVED, That all elected Officers and/or IEB members have the right to submit resolutions or recommendations, over their signature for the consideration and action of the Convention(s), and,

BE IT FURTHER RESOLVED, That all elected Officers and/or IEB members have the right of voice, but no vote, on all matters, resolutions, recommendations, etc., properly presented for consideration and action by the Convention(s).

A. A. (Tony) Tomei,
Joseph Guido,
Jerry C. Vitalo,
Local 595
John H. Vanston,
Glenn Young,
Local 306

RESOLUTION

BE IT RESOLVED, To delete Section 2 of Article 25 of the By-Laws. Substitute the following:

NEW SECTION.
The rules of order shall be:
Motion to adopt (or reject).
Motion to amend.
Motion to amend the amendment.
Motion to substitute for whole.
Motion to refer.

The following motions must be

decided without debate and may carry or be adopted only by two-third majority vote of the delegates voting; and each of the following motions is of greater power and takes precedence over each and/or all previous motions.

Motion for the previous question (stopping debate).

Motion to table (for definite or indefinite time).

Motion to defer action.

Motion to adjourn.

Motion to set the time to adjourn.

All are subject to points of information and to points of order.

All rulings of the Chair are subject to appeal therefrom. In the event of such appeal from the Chair's (Chairman's) ruling — the Chairman shall appoint a Chairman to preside whose sole function is (after Appellant and Appellee may exercise the right to express their respective views of the matter. No discussion of the appeal and ruling may be entertained except by Appellant and Appellee) to place the question "Shall the chair be sustained."

For other rules of order, Robert's revised manual shall be the guide, unless otherwise provided, and the manner of voting shall be viva voce, unless otherwise ordered. The vote at elections or the vote on roll call shall be in accordance with Article 5 of the Constitution.

A. A. (Tony) Tomei,
Local 595
John H. Vanston,
Glenn Young,
Local 306

RESOLUTION

WHEREAS, The President reports, in the March, 1980, issue of *International Musician*, the AFM deficit for the year 1979 is in excess of \$900,000.00, and,

WHEREAS, A resolution to adopt a 1 percent work dues on nationally negotiated work was presented at the 1972 Honolulu Convention known as Resolution 22 and was not adopted by the Convention after Vice President Wood of Canada opposed it, and,

WHEREAS, The same resolution was presented at the 1977 Honolulu Convention, known as Resolution 28 and was declared "matter disposed of" after the Convention adopted a \$2.00 per capita increase, and,

WHEREAS, Had either of the 1972 or 1977 Conventions adopted such resolution we would not be in the horrible financial dilemma we are in now, and,

WHEREAS, The President and IEB recommended to the 1979 Convention a monstrosity 1 percent work dues proposal, earmarking such revenue to be solely used for and in the interest of negotiating electronic, recording and the like work and creating a \$45,000.00 salary job, and,

WHEREAS, All revenue should belong to the AFM treasury for all members and Locals and not be earmarked for any given or special interest or particular phase of our business, and,

WHEREAS, During the existence of the AFM the per capita tax of all Locals was utilized to defray the cost of national agreements — such costs of hundreds of thousands of dollars being, by far, more than the amount of per capita tax paid into the AFM by Locals in which such employment is performed or takes place, and,

WHEREAS, Per capita increase and resorting to other than yearly Conventions are "stop-gap" relief, but no real solution to our financial plight what with the constant inflationary increases in the U.S. economy, and,

WHEREAS, The only known solution for our financial dilemma, at this time, is the adoption of a fair, logical, legal, common sense system of "ongoing" revenue — the system

TEMPO-PCC: AN INVESTMENT

(Continued from page one)

laws influencing the welfare of professional musicians and music." The simple fact is that musicians today are living and working in a complex economic and legal system, and are affected by all sorts of federal laws and regulations. The work TEMPO-PCC does is essential for you and your family; so investing in TEMPO-PCC is investing in your own future.

TEMPO-PCC works. AFM members' past contributions have been effective in electing legislators who (1) worked to repeal the cabaret tax, (2) curtailed importation of foreign "cut-rate" musical tapes, (3) helped launch the National Arts Council and Endowment which provides significant funding for music programs in every state (4) assisted in passing laws creating new employment opportunities in secondary school musical programs and (5) secured greater Congressional understanding for professional musicians' problems and the AFM fight for more live music. Literally thousands of jobs have resulted.

There's plenty that you can do beyond talking about TEMPO-PCC. A contribution certainly is a good first step. You can also pitch in to help organize or work on your Local's TEMPO-PCC committee. There'll be the pride in seeing your Local on the AFM TEMPO-PCC Honor Roll if your Local acquires contributions totaling 25 percent or more of its membership. There will

also be the sense of achievement that comes from doing a good and important job.

National TEMPO-PCC Chairman Lewis reports that AFM Locals have found lots of ways to raise money for the political contributions program. A dance or concert with performers donating their talents can bring in ticket income. Attendance may be further stimulated by offering door prizes, ones donated and not purchased with Union funds. Banquets, picnics, golf tournaments and other get-togethers can also bring in TEMPO-PCC dollars.

Other Unions are energetically continuing their own political action efforts and fund raising, with the AFL-CIO itself providing leadership and informational material from its D.C. specialists. Every labor organization has its own name for its committee or club, but they're all pushing hard for the same goals of economic and legal justice for working men and women. It's going to be a real battle, for the anti-Union organizations and associations have large treasuries, staffs of highly paid professionals and veteran lobbyists and access to lots of corporate funding.

With the national elections only six months away, it is time for professional musicians to unite in the TEMPO-PCC crusade. The job and the challenge are getting bigger every day, and your help is urgently needed — now.

FEEDBACK

(Continued from page seven)

Can a message desk be set up at the Convention Center? This could be done in a simple manner, such as using a large blackboard. If a wife decides to come downtown while the Convention is in progress and doesn't want to miss her husband, she simply stops at the message desk, leaves her message on a piece of paper addressed to his Local. The person manning the message desk writes this Local number on the blackboard. When members are leaving the Convention Center, they can glance at the blackboard. If they see their Local number, they'll know to stop and pick up a message.

Just "food for thought."

Jim Sabel, Secretary-Treasurer
Local 309, Fond Du Lac, Wisconsin

P.S. Received the March *International Musician* and contrary to the guy who thinks "it stinks," I think it's great. It seems as though each issue gets better — and I've been getting it for over fifteen years. I think every Local should become more involved with this magazine — simply by submitting a picture and/or article about something important that has happened in their Local, even if they want to show off one of their bands that may have made it big in records, radio or TV. Every little bit helps. Perhaps you could include a helpful hints or tips column. If a member has a problem — equipment or instrument-wise —

someone, somewhere might have an answer which he found through practical experience.

Just another "food for thought." Thanks again.

Concerning the letter in the November *International Musician* from Paul Murphy of Local 58 in Fort Wayne — there are some very basic fallacies in the somewhat simplistic formula he advances for determining musicians' scales dependent upon their experience, as based, according to his suggestion, upon "an accumulation of engagement hours, a total number of years of membership, or both."

Granted, experience is a vital factor in increasing a musician's value — but it is only one of many factors, the relative value of which cannot really be determined. Becoming somewhat personal for the moment, may I point out that I have both a great "accumulation of engagement hours" and a considerable "total number of years of membership." Performing as a musician carried me through college and about forty years of my adult life.

However, there are young musicians in the business today, just starting their professional careers, who already are qualified to perform much more proficiently than I ever could — or can now!

Of course, the other side of the coin is that there are young musicians who cannot perform that well — there are musicians my age, and older, who can never be topped! And that's the proof of my contention that experience is only one of many factors — talent, training, dedication, perseverance, luck — that make a true professional musician.

Musicians are not subject — even though music is a "business," as Murphy classes it — to the concept of "novice, journeyman, certified," or any similar categorization. There are poor players, capable players, good players, excellent players, fantastically unbelievable players . . . and they come in all ages and

with a wide gamut of years of experience.

The concept advanced by Brother Murphy simply won't work!

Dale Brown Local 47
Los Angeles, California

I am writing in the hope that the *International Musician* will alert A. F. of M. members to a very bad situation with regard to Republic Airlines and its action toward traveling musicians.

On January 30 my husband, Jimmy Forrest, purchased a ticket to go from Grand Rapids, Michigan, to Detroit via Republic; from Detroit to New York via North West Orient; from New York to Paris via Air France. He took the same amount of carry-on luggage he has for the past several years: his tenor and soprano saxophones, a shoulder bag and a satchel-type (shopping bag) vinyl case for his stand and tamborine. At the check-in desk up on the ramp, ready for boarding, a representative for Republic informed him that his carry-on items would not fit under the seat in front of him and he would have to purchase an additional ticket. He was forced to go all the way back to the airport lobby, purchase a full-fare ticket for \$53.00 for the Republic portion of his flight and then go back to the boarding gate to depart.

Upon boarding the plane, he found it to be half empty, with ample room to store his items, either under the seat in front of him or (in accordance with regulations) "restrained in some way." He has often, and I'm sure other horn players have done the same, put his instruments in the section where people carrying on hanging garment bags are allowed to store them.

Jimmy has traveled all over the world in the past few years with these items, and no other airline but Republic has ever made this type of demand. His continued travels that same day, all the way to Paris, were without encounter of this problem on any of the other carriers used. My letters of protest to Republic Airlines were fruitless.

Along with the financial burden that such a practice would place on working musicians, if they had to pay for an extra full-fare every time they traveled for work with their instruments, was the physical burden of having to traverse the full length of the airport to make the additional purchase. The ticket agent at the front desk, who had checked in the luggage originally, did not disallow the carry-on items he saw.

We appreciate your alerting the readers of the *International Musician* to this matter in the hope that they can avoid having this type of situation happen to them.

Betty Tardy Forrest,
Grand Rapids, Michigan

I find the advertisement on page 7 of the February, 1980, issue of the *International Musician* for the 1980 American Song Festival to be very offensive to me.

The picture of the semi-nude female and the implications intended are degrading and sexist — in short, an insult to women in general, and to professional women musicians in particular who struggle to support the ideals and goals of the American Federation of Musicians.

Patti Glenn Berkshire,
Local 581, Ventura, California

EDITOR'S NOTE: The content of this advertisement was not prepared by the *International Musician* staff but by the representatives of the American Song Festival and submitted in that form for insertion.

COUNTRY RAMBLINGS

(Continued from page nine)

Barbara Mandrell as hosts, and guests Lynn Anderson, Johnny Paycheck, Roseanne Cash and Jim Stafford. More HBO country shows are slated for the future, according to Ellen Braver, the firm's publicity director, who cited a benefit for producing the shows in Nashville: "The creative mixture of production talents from New York, Los Angeles, Utah and Nashville, combining on one show in Nashville led to a fresh, exciting production." . . . Meanwhile, Show Time Entertainment, another national cable television system, plans to air more country music specials and motion pictures with country music themes.

Europe, Part III. The Bellamy Brothers, enjoying a No. 1 country hit, have taken to the Europe festival circuit, making many media stops to boost their name value overseas. . . . Sports, Part II. Terry Bradshaw, Super Bowl hero for the Pittsburgh Steelers, has been spending more time in Nashville than Pittsburgh recently. He recorded an album that is expected to do well in both religious and country markets. "Until You," the first single from the LP, has already hit *Billboard's* country music chart. . . . Movies, Part II. Film producer Jon Peters plans to turn Tammy Wynette's biography (with the talented Joan Dew) into a three-hour TV movie for CBS. "Stand By Your Man" will be filmed on location in several cities, including Nashville.

For the first time in the history of "Austin City Limits," the syndicated television show featured a program of songwriters singing their own hits. Aired over Public Broadcasting System stations, the show spotlighted such veteran

country songwriters as Red Lane, Willie Nelson, Whitey Shafer and Hank Cochran.

Sponsored by the Grand Ole Opry and the Country Music Association, the ninth annual Country Music Fan Fair is set for June 9-15 in Nashville. Thousands of fans are expected for the event that features talent showcases, booths and celebrity softball games. . . . The Smithsonian Institution has invited Bobby Bare to appear in its American Country Music series, slated for this October. . . . Red-hot Kenny Rogers and similarly warm Dottie West will take to a Nashville studio in the heat of June to record a Christmas album, under the production of Larry Butler.

Grand Ole Opry meets the opera. That's what happened on the ABC-TV show, "Omnibus," hosted by Hal Holbrook. Loretta Lynn and opera star Luciano Pavarotti performed a duet, with Pavarotti teaching Lynn how to sing "Sorrento" in Italian — a real classic from the "Coal Miner's Daughter." . . . Mitch Miller and Gail Nelson were feted at an ASCAP reception following their appearance with the Nashville Symphony, sponsored by Acuff-Rose Publishing Company.

"There's going to be a real explosion in the popularity of films utilizing country music." That's the opinion of Sydney Pollack, director of the movie, "The Electric Horseman." Critical — and box office — reaction to the movie has been extremely positive and strong. Willie Nelson sings the soundtrack and also makes his motion picture acting debut in the film. Nelson is shooting his second picture, "Honeysuckle Rose," produced by Pollack, and due for release this fall.

CANADIAN NOTES

(Continued from page nine)

album called "The Good Old Days."

More contemporary record news includes word of the re-release of David Bendeth's debut solo LP, "Adrenalin," following its chart success in England. The Toronto jazz-rock guitarist is known for his work with Billy Cobham, and he was recently asked to prepare a video presentation for Britain's "Top of the Pops" TV show. . . . The original members of the Guess Who were reunited for the first time in nine years for a CBC-TV super-special on Burton Cummings. As well as Cummings, the show brought together Randy Bachman, Gary Peterson and Bill Wallace.

Another reunion, of a more permanent nature, saw the reformation of The Stampeders under the leadership of founder-member Ronnie King. The band began in Calgary in the mid-1960s, and its decade-long career accounted for six gold singles and four gold albums. A new album, called "Ballsy," on MCA (Canada), was released last fall. The band now consists of King, his brother, Roy King (bass), Bob Allwood (guitar) and Gary Storin (drums).

Not exactly a reformation, but

with a new name, the Toronto-based rock band, The Mods, decided to become The News. The group continues with the same lineup of Greg Triner (vocals), Mark Dixon (bass), Scott Marks (guitar) and David Quinton (drums).

Toronto hard rockers, called Lynx, have come out with their third album, "We Are the People," which takes a new keyboard-oriented musical approach and a new lineup that retains only one of Lynx's original members, Tony Caputo (keyboards). He's joined by Jerry Donnelly (guitar), Dave McWilliams (bass) and Dan Nowak (drums).

Jazz Ottawa reports some recent record activities, including an album titled "Chocolat" by Lionel Dorlette and other local Ottawa jazzmen, featuring Pierre Menard. There's also a new release by guitarist Roddy Ellias, called "A Night of Stars." Among the featured musicians is bassist Scott Alexander.

From Montreal's Concordia University, Professor Michael Laucke's solo classical guitar album won the "Grand Prix du Disque-Canada 1979."

BETWEEN YOU AND MARTY EMERSON

(Continued from page five)

Published" by Walter Wager — from ASCAP!

For the information of that Editor and would-be budding songwriting members, this article was originally published by your own A. F. of M. which, in turn, permitted ASCAP to copy and distribute it provided proper credit was given. The pamphlet is most popular with young people and over 15,000 copies have been made available free to members and the general public. Interested persons may obtain

copies of "How to Get Your Song Published" by writing or calling the Secretary-Treasurer's Office.

MIRTH: The husband returned one evening and found the house in a mess. Taken aback, he asked his wife, "What in the world happened?"

"Well," she responded, "you're always saying you wonder what I do all day. So, now you know. Today I didn't do it!"

J.M.E.

HELP WANTED

HELP WANTED

The Saskatoon Symphony Society

SASKATOON, SASKATCHEWAN, CANADA

announces the following vacancy to be filled immediately

PROGRAM DIRECTOR:
TALENT EDUCATION (Violin and Cello)

- to instruct approximately thirty violin students aged four to ten and to administer the Talent Education Program. Previous experience in the Suzuki method of string instruction will be considered an asset.
- perform as member of the string section of the Saskatoon Symphony.
- Salary range: \$1,500 to \$1,700 per month, depending upon experience and number of students taught.
- Full medical coverage provided to successful applicant (and family) by Province of Saskatchewan health service.

Please direct applications and inquiries to M. Miller-Tall, General Manager, Saskatoon Symphony Society, P.O. Box 1361, Saskatoon, Sask., Canada S7K 3N9. Telephone: (306) 663-6414.

SACRAMENTO SYMPHONY

CARTER NICE, Music Director

Openings for the Orchestra and Chamber Orchestra for the 1980/81 season:

VIOLIN
VIOLA
CELLO

2ND CLARINET

(with 30 services as 1st clarinet)

Auditions in California or New York City

For applications write: 451 Parkfair Dr., Suite 11, Sacramento, Ca. 95825. (916) 488-0800.

The Boise Philharmonic

Daniel Stern, Music Director/Conductor

Announces possible vacancies for the 1980-81 Season:

PRINCIPAL TRUMPET
PRINCIPAL HORN
PRINCIPAL BASSOON

These are 1/2-2/3 time positions. The Boise Philharmonic will guarantee medical insurance and outside employment to fill out musician's schedules.

Apply to: VIVIAN GARETS, General Manager, Boise Philharmonic, P.O. Box 2205, Boise, ID 83701.

CHARLES H. MAGBY, JR.

Broker of Fine String Instruments

Repairs — Appraisals
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Stephens Square, 81 State Street
Binghamton, N.Y. 13901
Phone: (607) 724-3261, 3262

Fine Hardwood Music Stands . . .

Early Music Stands makes the finest in hardwood music stands upholstered performers benches, instrument stands, and much more. For your copy of our new 32 page mail order catalog of chamber music furniture, please send \$1.00 (refund on first order).

Drawer 6400, Box 277, Palo Alto, CA 94302

VIOLIN ICONOGRAPHY OF ANTONIO STRADIVARI

The quintessence of violin bows (The Strad) \$250 Prepaid

Color print of Stradivari (Tobey) 12x16 \$25 Prepaid

Herbert K. Goodkind, Author/Publisher (Violin Appraiser)

25 Helena Ave. — Larchmont, N.Y. 10538

CEDAR RAPIDS SYMPHONY ORCHESTRA

RICHARD WILLIAMS, Musical Director

Announces Vacancies for 1980-81

PRINCIPAL SECOND VIOLIN
PRINCIPAL VIOLA

Full-time employment with Symphony and String Quartet. Additional compensation available if person interested in one-third time string position in schools.

For information contact: James Debth, Personnel Manager, Cedar Rapids Symphony Orchestra, Dows Building, Cedar Rapids, Iowa 52401. (319) 366-8203.

The Omaha Symphony Orchestra

THOMAS BRICETTI, Music Director

Announces Openings For The 1980/81 Season

CONCERTMASTER/PRINCIPAL QUARTET — ASSISTANT CONCERTMASTER/QUARTET — ASSISTANT PRINCIPAL CELLO/QUARTET — PRINCIPAL 2ND VIOLIN/QUARTET — PRINCIPAL TRUMPET (One Year Only) — 2ND HORN/ASSISTANT — SECTION BASS (Per Service).

AUDITIONS THIRD WEEK OF JUNE 1980

Anyone interested should send a resume to:

Sherrie Goeden, Personnel Manager, Omaha Symphony Orchestra, 310 Aquila Court 8ldg., Omaha, NE 68102.

INDIANAPOLIS SYMPHONY

JOHN NELSON, Music Director

Immediate Vacancy for Remainder 1979-80 Season

PRINCIPAL VIOLA
Vacancies for 1980-81 Season
FIRST VIOLIN SECTION, SECTION CELLO
(ISO is enlarging its Violin and Cello Section for the 1980-81 Season)

THIRD HORN
POSSIBLE SECOND VIOLIN
(For One Season Because of Sabbatical)

45 week season 1980-81, 46 week season 1981-82. Major Medical and Pension Benefits. Qualified applicants will be invited to audition in Indianapolis.

Send complete resume to: Harald Hansen, Personnel Manager, Clowes Hall, P.O. Box 88207, 4600 Sunset Ave., Indianapolis, Indiana 46208.

The Kansas City Philharmonic

MAURICE PERESS, MUSIC DIRECTOR AND CONDUCTOR

Marc Gottlieb, Concertmaster & Assistant Conductor

Openings for 1980-81

SECTION VIOLIN — SECTION BASS

Paid Vacation, Pension, Hospitalization and Major Medical

Send one-page resume to:

Vince Bilardo, Personnel Manager, Kansas City Philharmonic, 200 West 14th St., Kansas City, MO 64105. 816/842-9300.
AN EQUAL OPPORTUNITY EMPLOYER

SYRACUSE SYMPHONY

CHRISTOPHER KEENE, Music Director

Announces an immediate opening for:
SECTION VIOLIN

Minimum Salaries: 1980-81, 42 weeks — \$12,684 including 4 weeks paid vacation. Paid Blue Cross plus Major Medical.

Qualified candidates will be invited to audition in Syracuse

Contact: Frederick T. Boyd, Personnel Manager, Syracuse Symphony, 411 Montgomery Street, Syracuse, N.Y. 13202. (315) 424-8221.

MINNESOTA ORCHESTRA

NEVILLE MARRINER, Music Director

FIRST VIOLIN SECTION OPENING

Starting at earliest availability of winning candidate

Only qualified musicians should apply with a complete personal/professional resume. Preliminary auditions are held behind screens.

PLEASE SEND RESUME TO:

Ronald Balazs, Personnel Manager
1111 Nicollet Mall
Minneapolis, Minnesota 55403

AN EQUAL OPPORTUNITY EMPLOYER

NEW YORK PHILHARMONIC

ZUBIN MEHTA, Music Director

Announces a vacancy for
PRINCIPAL BASSOON
Opening Season 1981-1982

Auditions to be held in late September 1980 by invitation only

Only highly qualified applicants send resume to:
James Chambers, Orchestra Personnel Manager
New York Philharmonic at Avery Fisher Hall
Broadway at 65th St., New York, NY 10023

APPLICATIONS CLOSE AUGUST 1, 1980

AN EQUAL OPPORTUNITY EMPLOYER

Milwaukee Symphony Orchestra

KENNETH SCHERMERHORN, Music Director

JAMES PAUL, Associate Conductor

Announces Opening for 1980-81 Season
BASS CLARINET (Utility Clarinet)

Auditions Early June, 1980

Only qualified musicians should apply with a complete personal/professional resume. Preliminary auditions are held behind screens. Immediate notification of acceptance or rejection given at all auditions.

The Audition Committee of the Milwaukee Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards of these auditions.

Highly qualified musicians send professional resume to:

H. LAWRENCE HARTSHORN, Personnel Manager, MILWAUKEE SYMPHONY ORCHESTRA, 929 North Water St., Milwaukee 53202. 414/273-7121.

UTAH SYMPHONY ORCHESTRA

Varujan Kojian, Music Director

Robert Henderson, Associate Conductor

OPENINGS FOR 1980-81 SEASON:

CONCERTMASTER
PRINCIPAL OBOE
CO-PRINCIPAL HORN

AUDITIONS TO BE HELD IN EARLY JULY

52-week season; 3-year contract currently being negotiated.

Qualified applicants please send one-page resume to Sheldon Hyde, Personnel Manager, Utah Symphony, 123 West South Temple, Salt Lake City, Utah 84101. (801) 533-5626.

